

MUSIC BY JOHN HARBISON FIVE SONGS OF EXPERIENCE TRIO BERMUDA TRIANGLE



JOHN HARRISON

FIVE SONGS OF EXPERIENCE (William Blake) The Cantata Singers and Ensemble

Jane Bryden, soprano; D'Anna Fortunato. mezzo-soprano; Karl Dan Sorensen, tenor; Mark Baker, bass; Rose Mary Harbison, Erica Miner, violins; Betty Hauck, viola; Jay Humeston, cello; Benjamin Carriel, William Wiley. percussion; John Harbison, conductor.

BERMUDA TRIANGLE

Albert Regni, tenor saxophone; Helen Harbison, amplified cello; Robert D. Levin, electric organ

TRIO

The Wheaton Trio (Nancy Cirillo, violin; Jay Humeston, cello; Victor Rosenbaum, piano)

JOHN HARBISON (b. 1938) is one of the growing number of contemporary composers who, like their classical ancestors, are also skilled at performance. As musical director of Boston's Cantata Singers (1969-73) Harbison made a strong impression on Boston musical society by the depth and subtlety of his performances. His skill is apparent in the vivid interpretation of FIVE SONGS OF EXPERIENCE on this recording.

Harbison's formal education at Harvard (B.A. 1960) and Princeton (M.F.A. 1963) was supplemented by activities as a jazz pianist, and some of his later compositions in a "serious" vein reflect that early experience. BERMUDA TRIANGLE in particular displays some highly authenticsounding phrases of advanced improvised jazz-all writ-

ten down precisely.

The composer's gifts have been acknowledged by commissions from the Fromm and Koussevitzky Foundations, a Brandeis Creative Arts Citation (1971) and the 1972 award by the American Academy-National Institute of Arts and Letters which made this record possible. He is now (1973) Associate Professor of Music at M. I. T.

About his music, Harbison writes:

"I had long contemplated setting some of Blake's short poems to music, but given their finality and completeness, and their intense private meaning to each reader, I maintained a healthy wariness. Through my experience conducting the Cantata Singers and Ensemble, particularly in Schütz's music, a choral approach to the poems suggested itself. I began to hear them as incantation, response, or litany, in many kinds of vocal combination. A timely request for some music by Craig Smith, music director at Emmanuel Church, Boston, resulted in these FIVE SONGS OF EXPERIENCE.

"The calls for regeneration and reconciliation in the poems required a welcome effort to get back to beginnings and to be as inclusive, as little time-bound, as possible. The apparent simplicity, transparency, and subdued rhetoric of the poems suggested the creation of apparently-simple rhythms and harmonies-an approach I had been intending to take for some time. This tendency continues in a full-length opera based on Shakespeare's Winter's Tale,

now in progress "BERMUDA TRIANGLE is the third and final part of December Music, a series of pieces based on an old cantus firmus (appearing most clearly here in the final soap-opera organ passages). All three of the pieces in the series reflect my early experience as a jazz musician, this one more than the others. The first piece of December Music, Parody Fantasia, is recorded on CRI SD 293 by Robert Miller.

"The piece is cast in one continuous movement, and presents a conversation between the sax and the cello, with the organ playing many roles - from synthesizer-style background to dominating force. The cello, the most traditional of the three instruments, is gradually influenced by the saxophone. By the end it has begun to sound like something from the middle- or far-East, while the sax has softened into waltz fragments.

"The color range of the Hammond H-112 organ is explored but hardly exhausted by the piece. The music is extremely loud in performance, and home listeners are encouraged to make their own adjustments accordingly.

"BERMUDA TRIANGLE was commissioned by the New York Camerata.

"TRIO was conceived as a lyric intermezzo to be played at concerts by this arch-19th century combination. It draws on the sound of both the classical trio and the restaurant

"During 1968 and 1969 I was fortunate to be composerin-residence on a Rockefeller grant at Reed College: the rain-forest vegetation in Oregon seemed mysteriously to give rise to more verdant textures, cropping up first in a Serenade for six players, then in this TRIO. The piece may be heard as variations; there are several small closed phrases interspersed with fleeting recollections and reminiscences. The counterpoint is mainly elaborative and atmospheric.

"TRIO was composed for its first performers, Bentley Layton, Helen Harbison, and Robert Levin

THE CANTATA SINGERS AND ENSEMBLE were founded in Boston in 1964 and have rapidly achieved critical and public success. They have performed more than seventy of Bach's Cantatas, as well as earlier music and twentieth century works. Their new musical director is Philip Kelsey. Reviving an early choral music practice, the group generally draws its soloists from the regular membership. The Cantata Singers, with John Harbison conducting, have also recorded music by Schütz and Bach for Advent Corporation.

The singers on this recording are:

Sopranos: Jane Bryden, Sue Carlson, Nancy Dunkly, Sallie Gordon, Joanna Griscom, Sue Ellen Kuzma, Hazel O'Donnell, Caroline Stouffer, Carole Taynton, List Urban, Joyce Walworth; Altos: Anne Dow, D'Anna Fortunato, Pamela Ikauniks. Susan Lovell, Blair McElroy, Eleanor Russell, Colleen Schwitzgebel, Mary Anne Sego, Esther Traub, Barbara Winchester; Tenors: Christopher Carlson, Bruce Fithian, N. Thorne Griscom, Charles Husbands, Robert Loud, John Scullin, Karl Dan Sorensen; Basses: Mark Baker, Richard Butler, Edward Candidus, Lawrence Chvany, Eugene Gover, John Graef, Warren Pyle, David Rockefeller, Jr.

The WHEATON TRIO is in residence at Wheaton College. Norton, Massachusetts, where the members teach on the music faculty. The trio receives the highest praise as an ensemble and the individual members as soloists in performance at major musical centers.

ALBERT REGNI, HELEN HARBISON and ROBERT D. LEVIN are heard frequently in New York, Ms. Harbison as a member of the DaCapo Chamber Players, Mr. Regni as a guest artist with the Contemporary Chamber Players and Speculum Musicae, and Mr. Levin with the New York Philomusica Chamber Ensemble.

This recording was made possible by grants from the Alice M. Ditson Fund of Columbia University, Wheaton College and the American Academy-National Institute of Arts and Letters, which awarded John Harbison a recording prize for musical excellence

Produced by Carter Harman Cover photograph by John Urban Recorded by David Hancock FIVE SONGS—ACA (BMI): 17'50" BERMUDA TRIANGLE—ACA (BMI): 8'10" TRIO—ACA (BMI): 7'10" LC# 73-750654

FIVE SONGS OF EXPERIENCE (William Blake)

CRI SD 313

1. Introduction

Hear the voice of the Bard! Who present, past and future, sees: Whose ears have heard

The Holy Word That walked among the ancient trees,

Calling the lapsed soul. And weeping in the evening dew: That might control The starry pole,

And fallen, fallen light renew! 'O Earth, O Earth, return!

Arise from out the dewy grass; Night is worn, And the morn

Rises from the slumberous mass.

'Turn away no more: Why wilt thou turn away? The starry floor, The wat'ry shore. Is giv'n thee till the break of day."

2. Earth's Answer

bear?

Earth rais'd up her head From the darkness dread and drear. Her light fled. Stony dread!

And her locks cover'd with grey despair

"Prison'd on wat'ry shore. Starry Jealousy does keep my den: Cold and hoar. Weeping o'er.

I hear the father of ancient men.

Selfish father of men! Cruel, jealous, selfish fear! Can delight, Chain'd in night The virgins of youth and morning

"Does spring hide its joy When buds and blossoms grow? Does the sower Sow by night. Or the plowman in darkness plow?

"Break this heavy chain That does freeze my bones around Eternal bane That free Love with bondage bound!" 3. Ah! Sun-flower

Ah. Sun-flower! weary of time, Who countest the steps of the Sun, Seeking after that sweet golden clime

Where the traveller's journey is done:

Where the Youth pined away with desire

And the pale Virgin shrouded in snow

Arise from their graves, and aspire Where my Sun-flower wishes to go.

4. The Voice of the Ancient Bard Youth of delight, come hither. And see the opening morn. Image of truth new born. Doubt is fled, and clouds of reason

Dark disputes and artful teasing Folly is an endless maze. Tangled roots perplex her ways. How many have fallen there! They stumble all night over bones of the dead. And feel they know not what but

care And wish to lead others, when they should be led.

5. A Divine Image

Cruelty has a Human Heart And Jealousy a Human Face; Terror the Human Form Divine. And Secrecy the Human Dress.

The Human Dress is forged Iron, The Human Form a fiery Forge, The Human Face a Furnace seal'd. The Human Heart its hungry Gorge.

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MUSIC FOR VIOLA JOHN GRAHAM, violist ROBERT BLACK, pianist

JOHN GRAHAM and ROBERT BLACK are among the few performers who play difficult music not only with accuracy but also with elegance and, more significantly, do what the best "interpreters" of the classics have always done — tell the listeners something about the music.

Graham, who has been described by the New York Times as "one of the stars of his firmament," is accepted by his colleagues as a musician's musician. He has collaborated with the Jutiliard Quartet in many concerts and in the recording of the complete Mozart viola quintets, and has appeared with the Guarneri Quartet, Speculum Musicae, the Galimir Quartet and the Mariboro Festival as well as other important festivals in the U.S.A., England and Finland. He is expanding the viola repertoire by having works commissioned for him through such as spices as the American Music Center and the National Endowment for the Arts. He is on the music faculties of the New York State Universities at Stony Brook and Purchase.

Black, whose recording of Ralph Shapey's monumental FROMM VARIATIONS appears on CRI SD 428, is equally widely admired. He has sought out and premiered many compositions by young composers of ment, has given the New York premiere of Messiaen's concerto, performs with Speculum Musicae and directs the New York New Music Ensemble, which are among the finest of their kind. He is also known for his searching programs of music by Beethoven and Liszt. Both performers have served on juries for important performance

EMMANUEL GHENT ENTELECHY (1963) for viola and piano

EMMANUEL GHENT (b. Montreal, 1925) received his early musical training in Canada and later studied with Ralph Shapey in New York. During the 1960's he was well known for his multitempo music which in some works involved spatial separation of performers, and for the coordination system that made this possible. ENTELECHY was the immediate precursor of these compositions, anticipating in its structure the multi-tempo ideas that were to be developed in the coming years. In the 1970's, a Guggenheim Fellowship enabled Ghent to immerse himself in the GROOVE real-time digital synthesis system. In addition to producing many computer music compositions created on this system, he modified it to make possible the composition of a type of theatrical lighting which had the precise time control usually associated only with music. His collaboration with the Mimi Garrard Dance Company has resulted in many performances of music/lighting/dance throughout the country. This is his first appearance on CRI. He writes:

"The building blocks for ENTELECHY are three simple intervally and melodically. A good illustration occurs in the opening
statement of both viola and piano, even though their rhythmic
designs contrast with one another. On occasion, for example in
the slow section, a single one of these structures forms the basis
of an entire section. The title derives from Aristotle's usage denoting actualization or realization in contrast to potentiality. The
soul, then, was the entelechy, where the body was merely a
housing that had yet to be inhabited."

VINCENT PERSICHETTI PARABLE XVI (1974) for solo viola, Op. 130

VINCENT PERSICHETTI (b. Philadelphia, 1915) began studying music at the age of 5, was playing the piano professionally at age 11 and the organ at 16, and was head of the Theory Department of the Combs College of Music (while studying conducting with Fritz Reiner and piano with Oliga Samaroff) at 20. Subsequently, he joined the faculty of the Philadelphia tonservatory and then of the Julillard School, where he became chairman of the Composition Department in 1963. He is also director of publications at Elikan Vogel and vice president of the American Academy and Institute of Arts and Letters. He remains a prolific composer, writing in nearly every musical medium, with more than one hundred published compositions to his credit.

"PARABLE XVI for solo viola, Op. 130, was written in 1974 and international Viola Congress, Ypsilanti, Michigan, It is the sixteenth in a series of *PARABLES* for various mediums. They are one-movement, non-programmatic musical essays about a single germinal idea.

"The viola has always been a potent instrument for expressing my deepest feelings and in PARABLE XVI, my world of musical speech becomes that of a single violist."

ROBERT POLLOCK VIOLAMENT (1974) for solo viola

ROBERT POLLOCK (b. New York, 1946) received his B.A. in music from Swarthmore College where he studied with Claudio Spies, and his M.F.A. in composition from Princeton, and has started winning awards (Guggenheim, MacDowell and Millay Colony Fellowships) and commissions (the National Endowment for the Arts, New Jersey State Arts Council), His music is recorded on CRI SD 265 and 333. He writes:

"VIOLAMENT (1974) for solo viola was commissioned by Mobart Music Publications which published the piece soon after its completion. The piece explores the intense quality and full expressive and timbral range of the viola by means of a consistent and thorough use of row technique. Contrasts (sometimes violent) of height and depth, quiet and loudness, speed and repose, gloom and exhiliaration, serve to create a varied and polyphonic texture. A slow introduction presents motivic and harmonic fragments of the music which follows. Then, the main section of the work begins, fast and vigorous. After transitional music, a slow extended middle section (the lament) leads to the return of the fast and vigorous section. A brief echo of the slow movement is followed by an even briefer fast coda."

MILTON BABBITT COMPOSITION FOR VIOLA AND PIANO (1950)

MILTON BABBITT (b. Philadelphia, 1916) received his musical education at New York and Princeton Universities and in the private study of composition with Roger Sessions. He is William Shubael Conant Professor of Music at Princeton University, and a member of the Composition Faculty of the Juilliam School. He is a member of the American Academy and Institute of Arts and Letters, and the American Academy of Arts and Sciences. His music appears on CRI ISD 188, 268 and 288. He writes

"COMPOSITION FOR VIOLA AND PIANO was composed in 1950 and first performed in November of that year by the violist, Abram Loft, and the pianist, Alvin Bauman. It was the fourth in a series of my works entitled 'composition' not only to inhibit formal or 'historical' presuppositions, but to suggest shared central characteristics of the works; the roles played by ordering and orderings, in all dimensions and at all levels, and — particularly — by orderings of the pitch-class aggregate. Not incidentally, the intimations of 'formalism' and 'abstractness' of the term 'composition' I did not find dispoleasino.

"II, in its broadest outlines, the work is apparently sectional, there are yet no dimensionally conjoined repetitions yielding just a pattern which can be construed as one of the cherished forms." The opening and closing sections, most obviously identified by the muting of the viola, and the piano and viola solo sections, provide superficial parallelisms, but there is rather a polyphony of repetitions in the individual dimensions, as such recurrences occur 'out of phase' with respect to one another. These different periodicities of recurrence create ever varying conjunctions of recalled components in new environments, while such replications of relations from the local through the global provide a crucial component in the achieving of paths of cumulative inter- and intradimensional continuity."

This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-jayback characteristics. In this way the need for conventional (and troublesome) noise reduction devices was eliminated. Lacquer masters were cut from the original tapes, employing an Ortofon transducer system with motional feedback. To minimize groove eeth, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purset available viryl.

This record is made possible, in part, with public funds from the New York State Council on the Arts. Additional support is provided by grants from the Vogelstein Foundation, the Alice M. Ditson Flund of Columbia University and private donors.

ENTELECHY—Oxford University Prēss (ASCAP): 11'25"

PARABLE XVI — Elikan Vogel (ASCAP): 7'38"
VIOLAMENT — Mobart (BMI): 9'08"
COMPOSITION — C. F. Peters (BMI): 11'41"
All recorded by David Hancock, New York, May and July, 1980
Produced by Carter Harman
Art direction: Judith Lerner
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ROBERT TAUB, pianist

ROBERT TAUB is a leader in the new generation of pianists whose performing characteristics include precision, aplomb and the ability to make the most difficult music sound graceful. He was a prize-winner in the 1978 Kennedy Center/Rockefeller Foundation Contemporary Music Competition and the winner of the 1981 Peabody-Mason competition in Boston. He is also a Phi Beta Kappa Princeton graduate (1977) with a doctorate (1981) from Juilliard and teaches at Juilliard and Drew University. This is his first recording.

LEON KIRCHNER SONATA (1948)

THE PERSON NAMED IN PARTY AND PARTY.

LEON KIRCHNER (b. 1919, Brooklyn) has been an important figure in American music for many years. He studied with Ernest Bloch, Roger Sessions and Arnold Schoenberg and soon made a highly respected place for himself as composer and performer. He has appeared with leading orchestras as conductor and pianist in performances of his own works as well as of contemporary and classical literature. He performed and conducted for many years at the Marlboro Festival and, with the assistance of the Rockefeller Foundation, established a contemporary music program there.

Kirchner is a member of the American Academy and Institute of Arts and Letters, the American Academy of Arts and Sciences, and is a Fellow of the Center for Advanced Studies in the Behavioral Sciences at Stanford. He has been the recipient of two Guggenheim Fellowships, the Naumburg Award for Composition, the Brandeis Gold Medal, two New York Critics Circle Awards, and the Pulitzer Prize (for his Third String Quarter). He is Walter Bigelow Rosen Professor of Music at Harvard University, His STRING QUARTET NO. 7 is on CRI SRD 395.

Kirchner's only SONATA (1948) is a highly chromatic work, a mosaic of short, contrasting motives, characterized by driving rhythms, quasi-improvisational passages, and a uniquely expressive lyricism. A slow introduction (Lento) leads to a rhythmically propulsive allegro (Doppio movimento), whose last section (Quasi adagio) serves as a bridge to the freely developed variations of the Adagio. The Finale restates motives of the preceding two movements before concluding with a modified recapitulation.

SEYMOUR SHIFRIN RESPONSES (1973)

SEYMOUR SHIFRIN (b. 1916, Brooklyn: d. 1979, Boston) is widely recognized as a major figure of the middle generation of American composers, whose music possesses a deep lyricism as well as formal strength. He studied privately with William Schuman, at Columbia University with Otto Luening, and as a Fulbright Scholar in Paris with Darius Milhaud. He joined the music faculity of the University of California at Berkeley in 1952, and then moved to Brandeis University in 1966. Among the many awards he received are two Guogenheim Fellowships, a grant from the National Institute of Arts and Letters, the Beams



Prize, the Boston Symphony's Mark Horbbit Award, and a Brandeis Creative Arts Award. Works for a variety of chamber ensembles, including a series of five string quartets, make up the main body of Shifrin's creative output, but he also wrote for solo voice, chorus, and orchestra. His orchestral compositions have been performed by the symphony orchestras of Cleveland, Chicago, and Boston, and the BBC in England. His SERENADE FOR FIVE INSTRUMENTS is on CRI SD 123, his THREE PIECES FOR ORCHESTRA on CRI SD 275, and his STRING QUARTET NO. 4 on CRI SD 358.

RESPONSES (1973) is one of Shifrin's two solo piano pieces. The second and third parts are successively slower than the first, and the fourth returns to the original tempo. Certain pitch complexes act as referential centers throughout the work, and dramatic contrasts are provided by the juxtaposition of lyric phrases with others that are pointillistic in nature, and by terse fragmentary material accompanying principal sustained lines.

MILTON BABBITT THREE COMPOSITIONS FOR PIANO (1947)

MILTON BABBITT (b. 1916, Philadelphia) is an acknowledged leader of the 12-tone school of composition. He was the first to apply 12-tone principles of order to rhythmic and dynamic as well as pitch organization, and the THREE COMPOSITIONS FOR PIANO (1947) are the first works to make use of these principles. Each of the three compositions clearly projects its own character. The first is terse and dramatic; the second lyrical and even introspective, and the third is playful and energetic. He writes:

"THEE COMPOSITIONS FOR PIANO were selected to form a connected set, from a number of piano pieces written on

my return to composition after a war-enforced hiatus of a half-dozen years. Therefore, they embody ideas about music which evolved but could not be fulfilled compositionally during that period, particularly ideas about interpretations of serial order in and as musical structure. This applies not only when order is interpreted as pitch-ordering but in those other musical dimensions realistically susceptible to linear ordering, and, above all, when temporality itself, i.e. rhythm, is so structured."

Babbitt was educated in the public schools of Jackson, Mississippi, and at New York and Princeton Universities, and studied privately with Roger Sessions. He is William Shubael Conant Professor of Music at Princeton, and a member of the Composition Faculty of the Julillard School. He is a member of the American Academy and Institute of Arts and Letters, and the American Academy of Arts and Sciences. His COMPOSITION FOR FOUR INSTRUMENTS appears on CRI SD 138: his VISION AND PRAYER on CRI SD 268, his PARTITIONS on CRI SD 268, and his COMPOSITION FOR VIOLA AND PIANO on CRI SD 268 and 446.

BELA BARTOK SONATA (1926)

BELA BARTOK (b. 1881, Hungany; d. 1945, New York City) is one of the handful of 20th-century composers whose music has become standard on concert programs everywhere. This is the first CRI recording of his music. Bartok's only SONATA (1926) is his most extended composition for solo piano. The first movement (Allegro moderato), often described as "barbaric" in feeling, is in classical sonata-allegro form. The second movement (Sostenuto e pesante) is free and rhapsodic. The last movement (Allegro motho) is a rondo.

This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best acoustical environment. Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-playback characteristics. In this way the need for conventional (and troublesome) noise reduction devices was eliminated. Lacquer masters were cut from the original tapes, employing an Ortofon transducer system with modified feedback. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available vince.

This record was made possible by grants from the Alice M. Ditson Fund of Columbia University and private donors. KIRCHNER — Boelke-Bomart (BMI): 16'30"

SHIFRIN — C.F. Peters (BMI): 5'58"

BABBITT — Boelke-Bomart (BMI): 7'50"

BARTOK — Boosey & Hawkes (ASCAP): 13'

BARTOK — Boosey & Hawkes (ASCAP): 13'11" Produced by Carter Harman and Carolyn Sachs Art Direction: Judith Lerner

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ANNA MARGARITA'S WILL

by Gail Godwin

I, Anna Margarita Wells, of seventeen Schoonmaker Lane, hereby make my will and testament. I am not about to die. I am not even old, yet; I am, as they say, of sound body and mind. I don't have any children; nor brothers and sisters. And since I do have property, some acquired and much inherited, I am troubled by the thought that it would all go to my cousin Loulie in Alabama who does not need it and would feel more inconvenienced than grateful.

Often lately, at the sunset hour, I look out at the hills tinctured orange with the fading light and I call up the people in my life to whom I would like to leave something of myself, people who have given me what can never be returned.

Some of those who gave the most are already gone. I scarcely remember my mother who gave me life, the most precious gift of all. She left me a box of photographs chronicling her beauty and a diary in which she wrote in purple ink:

"I'll just die if he does not come.

"I'll just die if he does not love me.

"I'll just die if he does not marry me."

He came. He loved. He married her. She died anyway.

My father gave me courage. My father gave me nerve:

'Go at your fences straight, girl.

Don't slow down, once you've started.

Look up. That's right, never look down.

And when it comes time for the leap, go forward to meet it.

And never flinch.

The night my father died, Sister Ursula sat at my bed all night. The other nuns filed in, one by one.

'Remember you still have God," they chanted, each in turn.

"Remember you still have me," Sister Ursula said and stroked my head. She is still alive but there is nothing I may leave her; her vocation precludes possessions.

It would be fun, and wicked, to leave Rudolf a thing or two. His wife would open the letter:

'Oh Rudy, dear, who is this Anna Margarita Wells?

I don't believe I know this Anna Margarita Wells.

No, dear lady, but I know you. Many is the time I've driven by your house at night and seethed at the two of you in there, sitting on top of all your history. You, unaware of your husband's forays into "timelessness," as he put it, with me. It would be fun to leave you a valuable house, on the condition that you live in it and see things from my side.

And Franklin, my college love, with his rich eloquent voice and dangerously high ideals. He walked me up and down the botanical gardens.

"Drink deep, Anna Margarita.

Drink deep, or don't drink at all.

Refuse to accept anything less than your best self."

But at age forty Franklin had drunk so deep he reached the bottom of the well, where he saw his own reflection. It was the reflection of a secondbest self. He went to the corner bar, bought everyone a drink and announced,

'Time, gentlemen, time,

went to his room and took his life. Poor Franklin, you would not have been consoled by my mundane bequests.

Who then? Who among the living would welcome a legacy from Anna Margarita Wells?

Small bequests are easy; My library to John who lives in books. My paintings to Natalie, who loves them for themselves; not to Clare, who covets them as an investment. My boat to Jeremy, on the condition that, for once in his life, he'll sail someplace he's never dared to go. My harpsichord to Nicholas; my cat to André, on the condition she will not alter him.

That stills leaves Cousin Loulie with the bulk of everything. I can hear her now:

'Oh, Lordie, look what Cousin Anna's done. Cousin Anna's left me her estate. That's sweet of her, but really, that emerald necklace would have been enough. What good to me are houses in the North, with all that snow and all that crime? I'm touched, of course, but really, that emerald necklace would have been enough. Poor Cousin Anna, sitting up there through those cold, lonely winters with all her ghosts. Poor Cousin Anna. I had the news of her passing just when I got back from my world cruise. In Leningrad I cut off a man's necktle in a restaurant. 'It's much too wide for fashion,' I said; 'waiter, bring the scissors.' I almost died laughing.

That's enough now, Loulie is right: I've lived too long with ghosts, with those who are no more, with things that did not come to pass

But while there is still light left, and there is some, yet, I will go down to the stream and plant a willow tree, in hopes of all that still might be, so I can watch it grow while I live.





ARTHUR BERGER

String Quartet (1958)
LENOX STRING QUARTET

YEHUDI WYNER Concert Duo for Violin and Piano (1956) MATTHEW RAIMONDI—YEHUDI WYNER



SPONSORED BY THE AMERICAN ACADEMY OF ARTS AND LETTERS AND THE NATIONAL INSTITUTE OF ARTS AND LETTERS

ARTHUR BERGER

String Quartet (1958)

Lenox String Quartet

Peter Marsh and Theodora Mantz, violins Paul Hersh, viola Donald McCall, violoncello

To those who still talk about "modern music" as if to imply even a tenuous universality of style, the two sides of this record will be enlightening, if not disconcerting. Not, certainly, that wider contrasts can not be found. But here are two composers, both technically expert, saying different things in such disparate ways as to make a future musicologist blanch at the thought of defining the essential characteristics of music written

The only stylistic trait common to these pieces is a highlydeveloped chromaticism. But this means little before delving a bit deeper into the techniques which make them work.

Before the so-called "emancipation of the dissonance" (which dissonance?) chromaticism was commonly used to heighten emotional effect-usually in comparatively slow passages-or to provide melodic and harmonic embellishment (including the possibility of modulation). Gradually, such embellishment became so over-worked that it was hardly recognizable as such: the use of chromaticism had become, in the early years of this century, basic, rather than auxiliary material. Something essential, of course, had been lost: a ready and easily recognizable means of embellishing a harmonic sonority or a melodic line.

In compensation for the loss, and with the amalgamation of chromaticism into many composers' basic musical diction. their tonal vocabulary was immensely enriched. And for the relief, contrast and interest traditionally provided by sprinklings of chromaticism, they turned to rhythm as the one musical element which had lain comparatively undeveloped from the Renaissance until the appearance of Le Sacre du trintemps in 1913.

Wyner's Duo represents the older technique: it is, at bottom, diatonic, tonal music, but so saturated with chromaticism that the fundamental scale patterns are always obscured and frequently obliterated. Wyner's use of chromaticism is a result of his melodic and harmonic conceptions, and is partly responsible for the intensity and at times almost demonic power of his expression. It is not, with him, a manipulatory device. nor do his rhythmical configurations perform any purely

On the contrary, Berger's Quartet is constructed consciously out of the twelve half-steps of the chromatic scale. While it is not a 12-tone piece in the strict Schoenbergian manner, it uses many of that composer's tools and most listeners will be hard pressed to find any tonal centers. As you might expect, it is extremely complex rhythmically and metrically-more complex than the bar-lines in the score, more or less evenly spaced to facilitate reading-would lead you to suppose.

The divergent points of view of the composers might best be revealed by the following quotations. The first is from George Perle's review of Mr. Berger's Quartet in the Musical

THE AMERICAN ACADEMY and its parent organization, the National Institute of Arts and Letters, are honorary societies with a distinguished membership of creative artists. They are chartered by act of Congress, and are devoted to the furtherance of the arts in the

Through joint committees of selection, these societies every year award fifteen grants to young artists in recognition of distinction and promise. Four of these grants go annually to composers.

In the spring, an exhibition of the works of award winners in painting and sculpture is held at the Academy building. In 1956, it was decided to inaugurate a series with the similar purpose of calling attention to the works of award winners in music.

This release, presented with the collaboration of Composers Recordings, Inc., introduces to the public works by Arthur Berger and Yehudi Wyner, the 1961 award winners

-DOUGLAS MOORE

Quarterly (Autumn, 1960); the second is taken from Mr. Wyner's own comments about his Duo:

"A work of fascinating complexity, the Quartet is the mature product of a keen and sophisticated mind that has profoundly considered the problems of tonal organization with which Schoenberg was concerned in his later works. . A detailed study of the first thirty measures or so offers a clue to the concepts of tonal organization on which the work is based. A specific tonal area is delineated by the dramatic introductory chords [following which] an incomplete statement of an ordered set that is invariably played pizzicato appears. The four forms of the pizzicato set are directly stated, and a moment later the principal melodic set of the work is presented in the viola.

"In the Quartet . . . , timbre, texture, dynamics, rhythm, and form are elements of a musical language whose syntax and grammar are essentially derived from pitch relations. If these elements never seem specious and arbitrary, as they do with so many of the dodecaphonic productions that deluge us today from both the left and the right, it is precisely because of the authenticity and integrity of his musical thinking at the basic level. . .

"The Concert Duo for Violin and Piano was begun in Rome in 1955. A version was completed and presented at the annual concert at the American Academy in Rome in 1956, but . it was not until the end of 1957 that the Duo achieved its present form. . . .

"The first movement is prevailingly dramatic, concerned with rhythmic energy and variation; the essential argument is often carried by the piano whose natural tendency to overbalance the violin is here deliberately indulged. The two instruments tend to carry forth their discourse on highly independent planes, and integrated exchange of material is practiced only at the end of the movement. The first page of the movement exposes the characteristic intervals, sonorities and linear shapes which will later be reconsidered, elaborated and recombined. . .

"The second movement . . . is prevailingly lyric. Here the two instruments pursue a less independent course than before and often share the same material; the violin, rather than the piano, tends to dominate. The climaxes, which arise with sudden and virulent intensity, may be seen as intrusions upon a foreground of sustained, introspective songfulness.

YEHUDI WYNER

Concert Duo for Violin and Piano

Matthew Raimondi, violin Yehudi Wyner, piano

"The Duo was commissioned by Dmitri Hadzi, sculptor, whose attractive idea it was to exchange a work of his sculpture for the composing of this work. The Concert Duo is therefore dedicated to him."

YEHUDI WYNER was born in Calgary, Canada in 1929, but was educated and has spent most of his life in the United States. A graduate of the Juilliard School of Music, he holds advanced degrees from Harvard and Yale Universities, and is the recipient of two Guggenheim Fellowships, a Rome Prize Fellowship, and the distinguished award that makes this recording possible. In addition to recordings and publications, Wyner has received important commissions from the Koussevitsky Foundation of the Library of Congress, the Fromm Foundation, Yale University, and the University of Michigan.

ARTHUR BERGER was born in New York City in 1912. He is Professor of Music at Brandeis University and previously taught at Mills College, Juilliard School of Music and Brooklyn College. One of the most influential American critics, he has held positions with the Boston Transcript, Musical Mercury, Modern Music, New York Sun and Herald Tribune, and is now editor of Perspectives of New Music. As a composer he has received commissions from CBS, Lado, the New York Philharmonic, the Louisville Orchestra, the Fromm Music Foundation, and was the recipient of a Paine Fellowship, grants from the Council of Learned Societies and the Fulbright Commission, among others. The 1962 N. Y. Music Critics' Circle Citation was awarded to his String Quartet (1958) following the New York premiere by the Lenox Quartet

-Notes by Robert Parris

MATTHEW RAIMONDI is one of the most active and authoritative interpreters of contemporary violin music today, and has made frequent solo and chamber appearances in addition to numerous recordings. He has served on the faculties of Oberlin Conservatory, Princeton University and the Juilliard School of Music, from which he was graduated. Raimondi's frequent commissions and premieres of important new music have been widely acclaimed.

Perceptive and sensitive performances account for the astonishing success of the LENOX STRING QUARTET. Founded at Tanglewood, where the players were faculty members, a four-year stay there was followed by residency at Princeton University and Grinnell College (Iowa), along with a heavy schedule of other engagements. Since 1959, an extensive European tour has already been accomplished, including appearances at the Spoleto Festival of Two Worlds. Their repertoire embraces the classic and romantic as well as the most advanced contemporary idioms.

STRING QUARTET (1958); American Composers Alliance. Duration: 23:07. The movements are: I, Toccata; II, Cantabile; III, Leggiero; IV, Tranquillo; V, Intermezzo; VI, Coda. I, II and III are continuous, as are IV, V and VI.

CONCERT DUO (1956); American Composers Alliance. Duration: 19:28. Metronome markings are the sole indications of tempo.



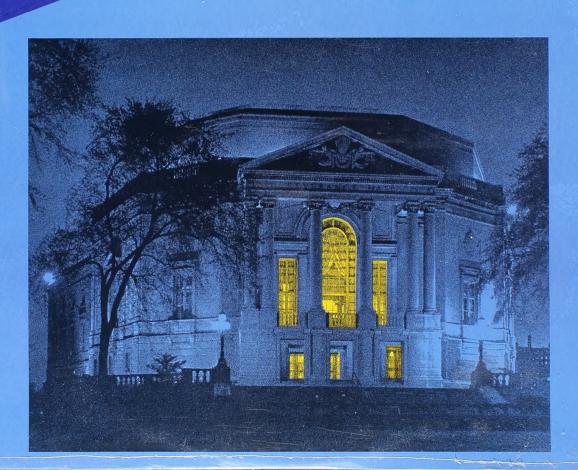
WORLD PREMIERE RECORDING

THE CLEVELAND ORCHESTRA Lorin Maazel, conductor

Gardner Read: Symphony No.4 Marcel Dick: Adagio and Rondo







The Cleveland Orchestra, Lorin Maazel, conducting

The Cleveland Orchestra was founded in 1918 by Adella Prentiss Hughes. It quickly became the primary concern of the Musical Arts Association, which had been founded earlier to present concerts by visting orchestras. The Association is still the parent organization operating The Orchestra. The Orchestra is first concerts were given in Grays Armory and Masonic Auditorium. In 1931, The Orchestra moved to its new and permanent home, Severance Hall, considered one of the finest music

The Cleveland Orchestr's first conductor was Russian-American Nikola Sokoloff. He was succeeded in 1933 by Artur Rodzinski, who remained with The Orchestra until 1943. Erich Leinsdorf held the post of conductor from 1943 to 1946, when George Szell became Music Director. Under Szell, The Orchestra entered a pend of dramatic and sustained growth. The orchestra's personnel was enlarged, and the length of the season gradualty grew from 30 to 52 weeks. This expansion was made possible by the opening of Biossom Music Center, summer residence of The Orchestra in 1968. The extensive European tours of 1957 and 1966 restabilished The Orchestra as a major international ensemble.

Following George Szell's death in 1970, French composer and conductor Pierre Boulez was appointed The Orchestra's Musical Advisor, a post he held until the end of the 1971-72 whiter season. At the start of the 1972-73 season. Lorin Maazel began his distinguished tenure as The Ornestra's fifth Music Director. Maazel was succeeded, in 1984, by The Orchestra's is with and present Music Director. Christoph von Dohnanyi.



Lorin Mazel was Music Director and Conductor of The Cleveland Orchestra from 1972 to 1982, that decade, he led The Orchestra in over 800 concerts, and on ten international tours. He greatly expanded The Orchestra's discography, and brought to Cieveland numerous work in their United States premieres or first performances in the city, He mistade the "Great Composers of Our Time" series, in which composers have been honored by extensive presentation of their works, and he also provided the impulse for a notable commissioning series.

In the course of his distinguished career, Mazael has had numerous posts as music director, with the West Berlin Opera Company, the Berlin Radio Symphony Orchestra, the French National Orchestra and others; he has served as principal guest conductor of the Philharmonic Orchestra of London. In 1982, he began a tenure as general manager and artistic director of the Vienna State Opera. He currently serves as Principal Guest Conductor and Music Advisor of the Pittsburgh Symphony Orchestra, and continues to appear as guest conductor of the world's great orchestras and opera houses.

Born in 1930 in Pans of American parents, Maazel began his conducting career while still very young; he made what he considers his professional debut at the age of 23 in Italy. He was he first American conductor to be invited to conduct at the Bayreuth Fostival. In future years, he will appear with the tourng Verena Philharmonic, at La Scala in Milan and in Berlin, Pans, Boston and New York.



Marcel Dick, born in 1898 in Miskolcz, Hungary, received his earliest formal musical training at the Royal Academy in Budapest, where he studied violin with Joseph Bloch and Rezso Kemeny and theory and composition with Victor Herzfeld and Zoltan Kodaly. He was awarded his degree in violin in 1915 and became Professor of Music in 1917; further studies were interrupted by World War I Before emigrating to the United States in 1934, Dick enjoyed a successful career as both an orchestral and chamber performer, appearing with the Budapest Opera, the Budapest Philharmonic the Volksoper in Vienna (as assistant concertmaster) and the Vienna Symphony Orchestra (as princinal violist 1923 to 1934). A member of several noted string quartets, Dick co-founded the famous Kolisch Quartet in 1924 at the suggestion of Arnold Schoenberg. In that same year, Schoenberg invited Dick to premiere his Serenade, Op. 24; he was to remain Dick's mentor, colleague and friend

'in the United States, Marcel Dick performed as a member of the Detroit Symphony and of the Stradivarius Quartet. In 1943, he became principal violist of The Cleveland Orchestra, a position held until 1949 when he was appointed the head of the department of graduate theory and composition at the Cleveland Institute of Music. Other teaching experience has included, among others, positions at the Royal Academy in Budapest, the Municipal School of Music in Vienna. Kenyon College and Case Western Reserve University, While at the Cleveland Institute, until his retrement in 1973. Dick conducted the Institute Orchestra, he has several times commanded the poddium of The Cleveland Orchestra.

In 1962 Marcel Dick was the recipient of the Music Award of the Cleveland Arts Prze, and in 1978 received an honorary degree of Doctor of Musical Arts from the Cleveland Institute of Music More of his work may be heard on CRI recordings SD 183, Suite for Plano (1959) performed by Arthur Lossesr and SD 274, Symphony for Strings (1964) performed by the London Sinfonietta, David Atherton conduction



Composer, conductor, teacher, and author-Gardner Read has enjoyed a career of rich diversity. Born in Evanston, Illinois, in 1913, he studied piano and organ privately as a high school student and at the same time took lessons in composition at Northwestern University's School of Music. During the summers of 1932 and 1933 he studied composition and conducting at the National Music Camp, Interlochen, Michigan, where in 1940 he taught composition and orchestration. In the fall of 1932 Read was awarded a four-year scholarship to the Eastman School of Music, his principal teachers being Bernard Rogers and Howard Hanson. On a Cromwell Traveling Fellowship to Europe he studied in Rome with Ildebrando Pizzetti and briefly with Jan Sibelius in Finland just prior to the outbreak of war in 1939. A 1941 fellowship to the Berkshire Music Center in Tanglewood enabled Read to study with Aaron Copland, From 1941 to 1948 Gardner Read headed the composition departments at the St. Louis Institute of Music, the Kansas City Conservatory of Music, and the Cleveland Institute of Music. In 1948 he was appointed composer-in-residence at the School of Music of Boston University, becoming Professor Emeritus in 1978. Read has held resident fellowships to the MacDowell Colony and the Huntington Hartford Foundation and was awarded an honorary doctorate in music by Doane College in 1964. Other maor awards include first onze in the New York Philharmonic-Symphony Society's 1937 American Composers Contest for his Symphony No. 1, Op 30, and first prize in the Paderewski Fund Competition of 1943 for his Symphony No. 2, Op. 45.

Garther Read's activities as a conductor include leading his own works with such ensembles as the Boston, Clincinnati, Philadelphia, and Pittsburgh symphony orchestras. As an author he has published six bocks, two of which—the Thesaurus of Orchestral Devices (1953) and Music Notation (1964)—are considered classics in their

Read's work may be heard on CRI recording SD 444, *The Aztec Gods, Op. 107* performed by the Paul Price Percussion Ensemble, Paul Price conducting.



This recording was made possible, in part, by public funds from the National Endowment for the Arts Additional funding was generously provided by the Kulas Foundation, the Bascom Little Fund, the Aice M. Ditson Fund of Columbia University and private donor.

Read: Symphony No. 4, Op. 92 (28'44"), ms. (ASCAP)

Recorded live in performance at Severance Hall, Cleveland, Ohio on April 10, 11 and 12, 1980, by The Cleveland Orchestra Broadcast Service Robert Conrad, producer; Andrew Massey, associate producer; Vladimir Maleckar, audio supervisor; Bruce Gigax, audio engineer.

Dick. Adagro and Rondo (14'18"), Theodore Presser (ASCAP)

Recorded live in performance at Severance Hall, Cleveland, Ohio on October 5, 6 and 7, 1978 b. The Cleveland Orchestra Broadcast Service Robert Conrad, producer; Andrew Massey, associate producer; Vladimir Mateckar, audio supervisor; Bruce Gigax, audio engineer

Art Direction: Laura Williams Photography: Peter Hastings Direct Metal Mastening[©] by James Shelton, Europadisk, New York, NY. This album is 130 grams imported Teldec[©] vinyl

Director of Production: Rachel Siegel

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Notes on the Music enclosed



DAVID CHAITKIN CARMA



SUMMERSONG Sylvan Winds Arthur Weisberg Conductor

MARI

DAVID CHAITKIN: Summersong for 23 wind instruments (1981) Sylvan Winds, Arthur Weisberg, conductor

CARMAN MOORE:

Berenice: Variations on a Theme by George Frederick Handel The Aeolian Chamber Players

David Chattkin (born 1938, New York City) is counted among the most lyrical of today's composers. He followed early experience as a jazz musician with studies at Pomona College and the University of California, Berkeley, His teachers included Luigi Dallapiccola, Seymour Shifrin, Max Deutsch and Andrew Imbrie.

In awarding him a Goddard Lieberson Fellowship, the American Academy and Institute of Arts and Letters called his music "subtle, powerful creations of a knowing musical intelligence," and "works of delicate intricacy and realized originality." He has been honored by fellowships from the Guggenheim Foundation, they has tonal Endowment for the Arts and the New York Foundation for the Arts, as well as awards and commissions from the Martha Baird Rockefeller Fund for Music, Inc., the New York State Council on the Arts, ASCAP, Meet the Composer, the American Music Center, and the University of California's Ladd Prix de Paris. His orchestral music includes a Symphony and Concerto for Flute and Strings. His most recent was commissioned by the De Capo Chamber Players.

Other music by Chaitkin may be heard on CRI recordings: SD 345, Etudes, David Burge, piano; SD 493, Seasons Such as These with the Cantata Singers, John Harbison, conductor, and Serenade performed by the New York New Music Ensemble, Robert Black, conductor.

Notes on the Music

"Summersong, in one movement, divides into two large sections, the first consisting of an extended mel-ody, beginning semplice in unison clarinets, and continuing through many instrumental exchanges. The second half explores and develops more fully the timberal and textural contrasts inherent in the music, giving the brass a featured role. Repeated and varied fragments, growing into longer units, lead to a culimination where the flute enters with a line recalling the opening music, over brass accompaniement.

Finding ever new instrumental combinations and textural settings was a great pleasure, in this most rich of ensembles. There was a special challenge in finding ways in which to give the 23 instrumentalists opportunities as soloists, rather than thinking of them primarily as members of sections. The influence of Stravinsky's Symphonies of Wind Instruments will be recognized by many. The two works are virtually identical in instrumentation, while differing fundamentally in their construction: Summersong is achieved by sustained melodic and harmonic continuity; Symphonies moves through the juxtaposition of block contrasts."

-David Chaitkin

Summersong is dedicated to the composer's son, Nathaniel, and to the Sylvan Winds, who commissioned it and gave its first performance in 1981 in New York, with Arthur Weisberg conducting. It has enloyed several performances since then, including one at the Tanglewood Festival of Contemporary Music conducted by Gunther Schuller.

The Sylvan Winds is a natural development of the Sylvan Wind Quintet founded in 1976. A New York based group, the Quintet has been actively performing throughout the metropolitan area and the Eastern United States. Currently in their eighth season, they offer a series of concerts at Carmegie Rectial Hall,

where they have made their home since 1983. Artists who have collaborated in concerts with the ensemble include Kenneth Cooper, Gerard Schwarz, Arthur Weisberg, Robert Sherman and the American Brass Quintet. They have appeared at the White Mountains Festival in New Hampshire and, by invitation, have presented outdoor, pre-concert wind serenades at the Mostly Mozart Festival in Lincoln Center since 1983. In 1985, the Sylvan Winds were invited to collaborate with the Mostly Mozart Festival Winds in a critically acclaimed, sold-out performance of Handel's Fireworks Music. They have been featured on New York City radio stations WNCN, WBAI, WQXR's "The Listening Room" and WNYC-FM's "Artists in Profile." The group has received recognition through support from the New York State Council on the Arts and the National Endowment for the Arts.

The Sylvan Winds Arthur Weisberg, conductor

Svjetlana Kabalın, flute* Katherine Hoover, flute usan Carlson, flute Mark Hill, oboe David Rowland, oboe Robert Botti, English horn Charles Neidich, clarinet Robert Yamins, clarinet Steven Hartman, clarinet Charles McCracken, bassoon* Jeffrey Marchand, bassoon Lauren Goldstein, contrabassoon Melissa Coren, horn* lanet libriass horn Richard Hagen, horn Ann Yarbrough, horn Thomas Lisenbee, trumpet James Hamlin, trumpet Lowell Hershey, trumpet Terry Pierce, tenor trombone James Scott, tenor trombone Michael Richardson, bass trombone Todd Kaufman, tuba

*members of the Sylvan Wind Quintet

Aribur Welsberg, a virtuoso bassoonist as well as conductor, is currently on the faculties of the Juilliard School and the Yale School of Music. As a bassoonist, he has been a member of the Houston, Ballimore and Cleveland Orchestras and the New York Woodwind Quintet. A longtime champion of contemporary works, Wesberg founded the Contemporary Chamber Ensemble in 1980, which later expanded to what is now the Orchestra of the 20th Century, Weisberg conducted the New York Philammonic in June 1983; he will be co-principal conductor of the lecland Symphony Orchestra during the 1986-87 season. Weisberg has recorded for the Nonesuch, Desto, New World and Seraphim labels. He is featured on more than a dozen CRI recordings, performing or conducting works of Schoenberg, Wolpe, Argento, Martino, Moevs, Ung. Pleskow, Blumenfeld, Mayer, Macdougal, Blank, Hamilton, Cortes, Sydeman and Blackwood.

Carman Moore's compositional studies began in New York City after his graduation from Ohio State University, where his instruments had been French horn and cello. Intensive work in New York with Hall Overton led to advanced studies with Vincent Persichetti and Luciano Berio at the Juilliard School, from which he graduated with a Master of Science degree in 1967. By then Moore had not only become active in many experimental artistic projects at the Judson Memoria Church-renowned for its Judson Poets Theatre, Judson Gallery and Judson Dancers-but had also become a music critic and columnist for The Village Voice. His work as a critic, while almost exclusively concerned with new works and new artistic currents, has been stylistically as wide-ranging as has his large compositional output.

Moore's work includes traditional symphonic, chamber and choral works along with experimental intermedia works, music theatre and even popular songs. Among his symphonic compositions are a concerto for percussion and orchestra entitled Hit, which was commissioned by the Rochester Philharmonic Orchestra and the Nexus percussion ensemble, a three-movement symphony entitled Wildfires and Field Songs commissigned by the New York Philharmonic Orchestra, premiered on January 23, 1975 with Pierre Boulez conducting, and Gospel Fuse commissioned by the San Francisco Symphony Orchestra, premiered on January 22, 1975 with Seiii Ozawa conducting and featuring a quartet led by soul/gospel singer Cissy Houston Moore's chamber music includes several works for mixed forces, several of these using synthesizers and/or tape. Within the chamber music boundaries and consistent with his cross-stylistic interest, he has assembled a multi-stylistic ensemble for which he functions as both conductor and principal composer For the theatre, Carman Moore has composed scores for the Yale Repertory Theater, the Riverside Church Theater and for several Judson Poets Theater productions. Moore's own musical Wild Gardens of the Loup. Garou was produced in 1982 at the Lenox Arts Center and by the composer himself at the Judson Memorial Church in 1983. This recording marks his debut on

Notes on the Music

"Having heard a rather unusual show of mine called "Wid Gardens of the Loup Garou" presented in Greenwich Village in June 1983, Lewis Kaplan, the Aeolians' director and violinist, commissioned me to write something for the ensemble's 1984-85 season. I accepted happily and soon after launched into some sketches, but oould make little headway because my head had recently been invaded by a great big gorgous unhuried tune by Handel, a minuet theme from the opera 'Berenice.' It became clear that whatever I might be writing in the next stretch of time would have to make psychic room for that music of Handel.

The six Berenice Variations therefore exist as six reac-

tions to a theme as much as they do in the traditional sense as six calculated displays of compositional premeditation (though once the haunting was acceded to, that aspect of normal composerly behavior crept in too). The first variation is in the precise tempo appro prate to the original theme, employs much of the original nal's ground bass line, and, in a re-harmonization that offers parodies of Baroque ornamentation and even references to other works, presents a ghost of the theme but never the real thing. The second variation is played allegro vivace by violin and piano, and is based on a thoroughly disguised version of the original bass line, presented staccato on the piano against a similarly altered version of the main Handel theme in the violin part. The aggressive dash of this section then gives way to a lyrically pastoral kind of section featuring clarinet and cello. The two instruments seem to slip in and out of each other's shadows via unisons, octaves, and melodic imitations, all of which behave in analogy to the fact that Handel's Berenice theme exists here intact, albeit interwoven with my own notes to create the variation. The romantic mood of this movement is in response to a totally unresearched suspicion of mine-presumed from certain extravagantly lovely tunes from the Baroque master's complete oeuvre-that he either frequently found himself in love or frequently wished he were. The fourth variation features the piano in mini concerto stance. The flying triplet orientation of the rhythm is a genuflection to the show-off bravura style so typical of the traditional theme-and-variation form, going back at least to Handel himself, who wrote frequently in the form. At one point in the variation the Berenice theme emerges from the deep and then sinks back under the renewed charge of the piano. Next there follows a moody contemplation of Handel's theme scored for cello alone Some may hear a passage or two of this music as a passing homage to Handel's great contemporary, fellow organist, and German compatriot. The final vanation moves to a jazz-like bass line, shared by bass clannet and cello for a while and subsequently passed throughout the ensemble in counterpoint before it settles into the cello for the final surge. The fact that the Baroque basso continuo and the traditional jazz rhythm section were both created to accomplish the similar functions of propelling rhythm and maintaining harmonic order provided a tantalizing opportunity for me for a spirited and cross-referenced closing. In this final section also, the sense of this entire work as a set of variations trying desperately to evoke its theme is intensified, as bit by bit the Berenice tune tries to break through in several different ways. Finally out of the density of a partly aleatoric section which has risen to fairly hysterical heights, the theme-oin tape as if floated in on time warp—pushes its way through and with each instrument joining in one at a time, closes the whole piece with a flourish of unanimity.

—Carman Moore

The Aeolian Chamber Players was formed in 1961 by Lewis Kaplan to present works for strings, winds and piano. The first permanent ensemble of its kind. the Aeolians have won international praise for their unique programs: included in the group's repertoire are the great trios of Beethoven, Brahms, Mozart and Bartok, as well as more than 100 contemporary works written for them. Bowdoin College, with which the group has been associated since 1964, has commissioned works for the Aeolians by such composers as Milton Babbitt, George Crumb, Mario Davidovsky. George Rochberg, Ralph Shapey and Yehudi Wyner, The group has toured extensively both in the United States and in Europe, and is the resident ensemble at the Bowdoin Summer Music Festival. The Aeolian Chamber Players have recorded for the Folkways and Columbia la bels and may be heard on CRI recordings SD 231, Rochberg: Contra Mortem et Tempus; SD 233, Crumb: Eleven Echoes of Autumn; SD 263, Robert Hall Lewis: Divertimento for Six Instruments: SD 273. Weisgall: Fancies and Inventions and The Stronger.

This recording was made possible by the generosity of the Martha Baird Rockefeller Fund for Music, Inc. and the Alice M. Ditson Fund of Columbia University.

Summersong (15'35"): GunMar Music Inc. (ASCAP) Recorded on June 13, 1983 at the Church of the Holy Trinity, New York City Produced and edited by Carter Harman Recorded by David Hancock

Berenice (16'41"): Peer Southern Music (ASCAP) Recorded on June 14, 1985 at the Church of Saint John the Divine, New York City Bosendorfer piano courtesy of the Church of Saint John the Divine

Produced by Carman Moore Recorded and edited by Allan Tucker

This is a composer supervised recording.

Art Direction: Laura Williams Director of Production: Rachel Siegel

Cover photography: Hal Wilson

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Ernst Krenek
String Quartet No. 5
Thouvenel String Quartet





Thouvenel String Quartet

String Quartet No. 5 Op. 65 (1930) Sonate: Allegro, molto deciso ed energico Thema und Variationen

Phantasie: Adagio

Ernst Krenek (Born Vienna, 1900) began his musical studies at the Vienna Academy of Music in 1916. continuing with his teacher Franz Shreker in Berlin from 1920-23, After a solourn in Switzerland and Paris. where in 1924 he was introduced to the ideas of neo-classicism. Krenek became assistant to the general manager of the State Opera at Cassel and then at Wiesbaden. After the success of his popular stage work Johnny spielt auf, written in 1925-26. Krenek was able to devote himself entirely to composition. In 1928, he returned to Vienna where, through associations with Berg and Webern, he studied 12-tone composition. During the early 1930s. Krenek also pursued literary work, mainly for the Frankfurter Zeitung. After emigrating to the United States in 1938. Krenek served on the faculties of Vassar College (1939-42) and Hamline University (1942-47). Since that time, he has actively lectured and composed, making his home in California.

Krenek's career boasts a prolific canon of more than 200 works. including 20 operas, eight string quartets, five symphonies and many other works, which encompass five "periods" of musical exploration: 1. atonal (1921-23) 2, neo-classic (1924-26) 3. romantic (1926-31) 4. 12-tone (1931-36) and 5, serial (since 1957). In a sense, then, Krenek's career becomes a reflection of the evolution of 20th century music. However, this should not imply the

superficial work of an intellectual dabbler, flirting with "trends" in search of success. Rather, Krenek's is a truly expansive and exploring intellect; each direction is thoroughly studied and, finally, represented by a significant body of composition.

String Quartet No. 5, Op. 65 was written in Vienna between April 10 and May 3, 1930, during Krenek's "romantic period." The song cycle Reisebuch aus den osterreichischen Alpen (1929) is considered the principal work of this period. Of the Quartet. Krenek has written:

"The first movement (Allegro, in E-flat Major) follows the structure of the traditional sonata form, with three themes, exposition, development and recapitulation. While the character of the thematic material reveals the presence in the composer's mind of Schubertian models, the frequently dense contrapuntal manipulations lead occasionally to harmonic combinations pointing beyond the boundaries of the basically tonal idiom.

The second movement (mainly in D Major) consists of a theme and ten variations. The theme begins with a small flourish in the first violin that serves as a nucleus of the manifold melodic shapes derived therefrom.

The third movement (Adagio, in D Minor) is an extensive "Phantasia." It starts with a sigh that might be interpreted as a subconscious quote from Claudio Monteverdi's cantata Lamento d'Arianna, due to my preoccupation at that time with the works of that Renaissance composer. The motif of the sigh punctuates the several, gradually more passionate, sections of the movement before it fades out, after returning to E-flat Major, with a graceful, pensive melodic line of the first violin, 'as if from far away'."

Top prize-winners of the Weiner International String Quartet Competition, the Thouvenel Quartet (Eugene Purdue, violin; Edmund Stein, violin; Sally Chisholm, viola; Jeffrey Levenson, cello) was formed in 1975 at Indiana University, where its members were graduate students. Quickly establishing themselves as a "quartet in the upper eschelons" (Donal Henahan, New York Times). The Thouvenel have been Artists-in-Residence in Midland, Texas since 1977 and Artist-Coaches of the San Diego Chamber

Music Workshop since 1979.

Honored as one of the first classical performing arts groups to tour China through direct sponsorship of the Chinese government, the Thouvenel Quartet has also performed a series of four concerts in Vienna, where it was unanimously praised by European critics. The Quartet's many notable awards and commissions include a National Endowment for the Arts consortium grant to co-commission and perform new works by Mel Powell, Milton Babbitt and Eliott Carter; a National Endowment for the Arts grant to commission and premiere Ernst Krenek's String Quartet No. 8: a Texas Commission for the Arts touring grant; and the "Critics Choice" Award from the Village Voice (New York). They have also been "Musicians of the Month" in Musical America and featured performers on NBC's Today Show.

In his review of their performance of the complete string quartets of Ernst Krenek, Andrew Porter of The New Yorker characterized the Thouvenel Quartet as "a young. expert, alert ensemble, very well baianced, lithe, musical, sweetly and truly tuned." It was this performance of Krenek's work that brought the Quartet its first international acclaim.

String Quartet No. 5 Op. 65 (39/57") Universal Edition, Vienna Produced by Dub Taylor Recorded by Douglas Botnick Digitally edited by Stewart Whitmore Recorded at Evergreen Studios. Burbank, California, July 1983

Original artwork: Ernst Krenek Art Direction: Laura Williams Director of Production: Rachel Siegel

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ERICH ITOR A HORT PIANO PIECE from Op. 12 • INVENTIONS from Op. 7 • CIACCONA • ROBERT BLACK, pianist

STRING QUARTET (1953). BERNÈDE QUARTET

MUSIC OF ERICH ITOR KAHN

ERICH ITOR KAHN (b. 1905, Rimbach, Germany; d. 1956, New York City) died in the middle of a career as composer and performer that commanded a devoted and intense following both in Europe and in his adopted country. Among the listening public Kahn was best known as a chamber ensemble planist of power and sensitivity. Few who heard his performances with the Albeneri Trio, with violinist Samuel Dushkin, with mezzo-soprano Jennie Tourel and many others, will forget him.

Kahn's childhood in the German town of Koenigstein was spent in an atmosphere of the arts, science and humanist politics; his father was a teacher and cantor and his mother a fine amateur singer. It was in his early teens that he discovered the music of Amold Schoenberg, whose aesthetic was to play a major role in Kahn's subsequent work; in his sixteenth year, despite parental objection, he entered the Conservatory of Music at Frankfurt, Upon graduating from the Conservatory in 1928, he joined the staff of Radio Frankfurt, where he was engaged by Hans Rosbaud, the musical director and staff conductor, as assistant director and pianist. There he worked with such composers and guest artists as Schoenberg, Stravinsky, Webern, Bartók, Roussel, Schweitzer, Horowitz, and Morini.

With the coming of Nazism, Kahn and his pianist-wife, Frida. fled to Paris, there to begin a new life of constant playing and teaching. The Nazis invaded France only a few years later, and the Kahns underwent a harrowing series of internments in French refugee camps and desperate pleading with consular authorities. Finally, the couple made their way by boat to New York to begin again in a new land.

As composer, Kahn produced about forty works, extending over a period from 1930 to 1954 (the STRING QUARTET, Op. 13). Though the serial concept was basic to Kahn's musical thinking, his application of the Schoenbergian principle was essentially free. During his years in France, he began working creatively with both French and Eastern European Jewish folk materials. Understandably, too, Kahn was deeply affected by the fate of his friends and humanity at large caught up in the world holocaust. Hence the titles of such works as the CIACCONA DEI TEMPI DI GUERRA recorded here

However, it should be emphasized that the use of folk material or evocative titles in no way compromises the structural power of the music.

SHORT PIANO PIECE (1951) INVENTIONS NOS. 1, 2, 3, 5 and 6 from EIGHT INVENTIONS, OP. 7 (1938) CIACCONA (1943) Robert Black, pianist

The SHORT PIANO PIECE is written in a dense texture and elaborate pianistic style. There exists, despite the density, a remarkable natural flow in the discourse. In form, the work represents an amazing succession of small contrasting sections. Kahn's individual "variation technique" is based here on strict serial writing.

It was after hearing a broadcast tape that Kahn decided, in performing the work for his last recital in December, 1955, to repeat the whole main section (save the introduction and coda) of the piece. This repeat is played by Robert Black.

EIGHT INVENTIONS, Op. 7, were composed in 1937-38 They are a group of pieces among which some express simplicity, some complexity. They represent different stages of the problems of tonality, serial writing, and strict 12-tone technique. They also reveal different approaches to pianistic problems as well as to the question of expansion. All this is treated with great variety of means, and with a constant renewal of musical

Invention No. 1 in C is composed in two parts. The right hand performs musical passages derived exclusively from the scale of C-major, while the left hand uses the components of the melodic C-minor scale only. Invention No. 2 is written on a little lullabve. The texture is serial, without any reference to tonality. Invention No. 3 uses a theme from Brahms' Horn Trio (slow movement). Despite the serial texture, the tonality of this theme is preserved. Invention No. 5 is of large dimensions, without any specific title (other than its basic expressive designation, Energico). Invention No. 6, Hommage à Ravel, is one of the most important pieces of the cycle. As a 12-tone composition it is, of course, in no way related to Ravel's compositional technique, but something of the spirit and the varied fragrance of Ravel penetrates

'CIACCONA DEI TEMPI DI GUERRA," Kahn said, "was written in the old variation form which uses as its basis the constant

Cover photo: Ilse Bing, 1946 repetition of the theme in the bass. Its strict structure employs all kinds of contrapuntal procedures. It uses a free dissonant harmonic language, in the core of which strong tonal elements are incomorated.

STRING QUARTET OP, 13 (1953) Bernède Quartet (Jean-Claude Bernède and Marcel Charpentier, violinists; Michel Laleouse, violist; Pierre Penassou, cellist)

Kahn's STRING QUARTET, Op. 13, is his most mature work. It is written in one movement divided into three sections: Allegro, Presto, and Adagio. Each of these sections is preceded by an Andante mosso, which serves as an introduction or a transition. Despite this apparent freedom one finds formal strictness. The initial row offers a symmetric division: two groups of six tones, the second one being the mirror of the first. Thus the serial function permits elaboration of the different structures, which in their turn are articulated with great richness. Kahn succeeded in achieving a musical discourse of steady and varied renewal that gives the music a solid form within freely moving elements. notes by René Leibowitz

The BERNÈDE QUARTET was founded in 1964. All four members had received the Premiers Prix du Conservatoire de Paris, where they studied with the Maestro Joseph Calvet. The following year the Quartet was the winner of the International Competition in Munich, and after that it gave its first concert in Paris, at the Salle Gaveau. Since then the Quartet has enjoyed an international career, playing numerous concerts in Europe and America, and it soon became one of the foremost French chamber music groups. The Quartet's repertory consists of standard classical works as well as many contemporary com-

positions. It has recorded quartets by Beethoven, Debussy, Ravel, Bartok, Stravinsky, Berg, Webern, Xenakis, Ballif, Philippot, Enesco and Penderecki.

ROBERT BLACK is a titan among pianists. Conductor (the New York New Music Ensemt le) as well as ensemble pianist (Speculum Musicae), he is known for his stunning performances of the most difficult music. He plays on CRI SD 428 and 481.

This record contains Kahn's piano music from CRLSD 188, re-recorded for this occasion by Robert Black, plus a new recording of the String Quartet, CRI wishes to thank Madame Anne Gruner-Schlumberger and Mrs. Frida Kahn for their generous assistance with this project PIANO PIECE - Boelke Bomart (ASCAP): 3'55" INVENTIONS - ACA (BMI): 10'28"

CIACCONA - Boelke Bomart (ASCAP): 14'53' All recorded by David Hancock and produced by Carolyn Sachs, New York, September 1982

QUARTET - Merion Music Inc. (BMI): 26'55" Recorded by J.E. Allouche, Nice, July 1982 Liner © 1983 Composers Recordings, Inc. FOR CRI -

Producer: Carter Harman Product Manager: Michael Bennett Art director/designer: Judith Lemer LC#: 83-743117 P 1983 Composers Recordings, Inc.

CRI's Board of Trustees wishes to express its gratitude to the Mary Duke Biddle Foundation and the Norman and Rosita Winston Foundation for support during 1982-83



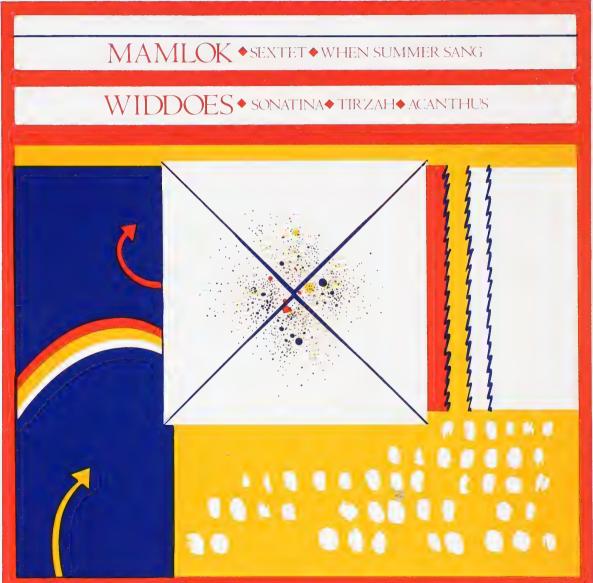
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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD





AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD

URSULA MAMLOK

SEXTET (1977)

Parnassus (Keith Underwood, flutist; Robert Yamins, clarinetist; Dennis Smylie, bass clarinetist; Cyrus Stevens, violinist; Donald Palma, bassist; Edmund Niemann, pianist; Anthony Korf, conductor)

WHEN SUMMER SANG (1980)

Da Capo Chamber Players (Patricia Spencer, flutist; Laura Flax, clarinetist; Joel Lester, violinist; André Emelianoff, cellist; Joan Tower, pianist)

URSULA MAMLOK (b. 1928, Berlin) started to compose as a child and continued her studies at the Mannes College in New York with George Szell. Among her other teachers were Roger Sessions, Stefan Wolpe, Erich Itor Kahn, Ralph Shapey, and Gunther Schuller. She has received two grants from the National Endowment for the Arts and a grant from the C.U.N.Y Faculty Research Foundation, in addition to the award from the American Academy and Institute of Arts and Letters that made this recording possible. Her music is performed frequently in the United States and Europe by such organizations as The Group for Contemporary Music, the League-ISCM, Music in Our Time, the New Music Consort, the Da Capo Chamber Players and Parrassus. Her works are published by C.P. Peters. Theodore Presser, Elikan-Vogel and ACA, and have been recorded on CRI SD 212 and SD 301, as well as on the Grenadilla and Dyus One labels. She has taught at New York University the City University of New York, and the Manhattan School of Music She writes:

Talim to create a sound surface which displays such basic feelings as for example, joy, sadness, calmess and leation; these are couched, however, in a technique which may make repeated hearings of a work necessary before the feelings become obvious. I sometimes enjoy work-ing with organized pitch groups and time relations (the control of both the duration of individual sounds and larger tempo relationships). While I often use the principle of continuous variation as a compositional method, in my longer works I allow some sections to return, preferring rounded forms with large, formal divisions to through-composed forms

"SEXTET was commissioned by Parnassus, which premiered it in 1977. The pilece is built around a central tempo [72] quater notes per minute). In the first movement, marked 'with fluctuating tension,' four interrelated tempos are active at the same time, creating a dense texture interrelated training to a rapid discourse among six people. A contrasting section follows — a thinner texture of solos and their 'immors' that preserves the four tempos of the preceding section. The first section is their repeated with varied details. A transition leads to the second movement

"This movement, an ABCBA form, presents a very calm and lyncal opening (Part A), which gives way to a section of intense five-part counterpoint (Part B). After a dance-like ostrnato section (Part C), transformed versions of Parts B and A return

"A violin harmonic acts as a bridge to the third movement, marked 'light and airy.' This cheerful rondo has a bravura conclusion, fortissimo, that leaves the flute and clarinet lines suspended in mid-air

"WHEN SUMMER SANG, composed in 1979-80, was commissioned by the Da Capo Chamber Players and premiered by them in April 1980. I began work on this piece after a severe iliness, while I was spending the summer in the country enjoying the serenity of nature. The atmosphere of this time in my life, during which I heard no noises from sirens or traffic—the sounds that I heard were mainly those of birds, dogs and children—is reflected in the music of WHEN SUMMER SANG

"The quintet consists of two short, interconnected movements, the first of which begins with a soft, slow duo for flute and violin, followed by six trios for various combinations of the instruments. The piano, which is present throughout, plays music that is independent of the other two instruments. Now and then a piano string is stopped and struck repeatedly, suggesting the insistent knocking of an early-morning wood-

pecker. The structure of this movement is like a set of phrases or stanzas. the motives of the initial melodic lines are rotated so that new melodies arise in each tiro. The tempo speeds up gradually, then slows down, leading into a second duo which is related to the opening. Joyful, homophonic music, followed by a transformed reminder of the opening section, creates a bridge to the second movement, a rondo in which there is almost constant interplay among all five instruments. Especially noteworthy in the recapitulation of the rondo is the transformed reappearance of the opening duo from the first movement, the theme now floating airly in the clannet part."

LAWRENCE WIDDOES

TIRZAH (1981)

Andrew Thomas, pianist

SONATINA (1963)

Paige Brooke, flutist; Andrew Thomas, pianist ACANTHUS (1972)

Nancy Allen, harpist; Daniel Druckman, vibraphonist

LAWRENCE WIDDOES (b. 1932, Wilmington) studied "piano and less interesting subjects." He began composing when he was nine years old and included his own pieces in solo piano recitals and radio broad-casts during his high school years. When he was nineteen he began a four-year tour with the U.S. Navy and, while stationed in Japan, wrote the score for a film documentary and the music for two musicals produced in Tokyo Afterwards, he entired the Julliard School where he studied composition with William Bergsma, Vincent Persichett and Bernard Wagenaar and where he joined the faculty in 1966.

He has received awards from ASCAP, the Elizabeth Sprague Coolidge Foundation, Bowdoin College, CAPS, the Ford Foundation the New Jersey Council on the Arts. SPAM and the award from the American Academy and Institute of Arts and Letters that made this record possible

Widdoes lives in New York City with his wife who occasionally collaborates with him (e.g., Crassing and various songs). His compositions range from chamber music to music for various solio instruments, songs choral works, a piano concerto, three symphonies and several works for orchestra. His works have been recorded on the Opus One and Louis-ville Orchestra labels, as well as on a private label. This is his first recording on CRI. He writes.

"The name Tirzah' appears on an eighteenth-century headstone in New Paltz. New York. Although the piece is not specifically programmatic. I imagined a kind of ghostly Gypsy dancing, a dark, mystenous, sowmath brooding quality alternating with flashes of anger TIRZAH is structured around a three-note motil and a chord Texturally, it alternates between free-flowing lines combined with strong rhythmic figures, and strictly notated and pulsed rhapsodic music.

When I began my SONATINA. It was primarily interested in writing a writiosic piece for flute and piano using only the scantiest material. It is not a nigorously controlled composition, rather, the music is freely developed from the solo flute introduction which singles out intervals of the third, seventh and inith. This solo sets the stage for the principal central section which is fast, angular, skiftering and often somewhat angrysounding, the piece ends with a slow coda, played on the piano SONATINA was first performed by Paula Robison and Kenneth Bowen at a Composer's Circle concert in New York Cirly.

"The seductive sound of the vibraphone and harp was the basis for ACANTHUS. The problem was to offset sonic sensuousness with a range or aural effects — cool, bristly and harsh. The point of departure is the opening sound-cluster, from which the piece unwinds' and to which it periodically returns. A musical effect, similar to dropping a pebble in a pool of still water, creates quiet wavelets of sound. The piece is somewhat freely developed from a few simple lines and motifs, which grow out of the initial cluster. The acanthus is a prickly plant with large leaves; the title seemed appropriate."

PARNASSUS has given annual concerts since 1975 in New York and throughout the Northeast. The group, directed by ANTHONY KORF, is noted for commissioning and performing new music. The DA CAPO CHAMBER PLAYERS, well-known for their performances of twentiethcentury chamber music, were Naumburg Award winners for chamber music in 1973. They appear on CRI SD 302, 322, 352, 354, 401 and 441 ANDREW THOMAS is a composer and teacher (at the Juilliard School, Sarah Lawrence College and The San Francisco Conservatory) as well as a highly regarded solo and ensemble planist. PAIGE BROOK has played flute obligatos for Joan Sutherland and Beverly Sills, and has appeared frequently in solo recitals and chamber music in the New York area. He is Associate First Flutist with the New York Philharmonic NANCY ALLEN, who has been winning harp competitions since the age of fourteen, appears as soloist and with orchestras and ensembles internationally. She teaches at the Manhattan School and the Aspen Institute She also appears on CRI SD 436 and 437. DANIEL DRUCKMAN is in heavy demand as a musical percussionist. He has appeared with leading orchestras and groups and has participated in many performances of new music

This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-playback characteristics in this way the need for conventional (and troublesome) nose reduction devices was eliminated Lacquer masters were cut from the original tapes, employing an Ordofon transducer system with motional feedback. To minimize groove eich, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available vinity.



This record was made possible by a grant from the American Academy and Institute of Arts and Letters. Four cash awards and a CRI recording are given annually to honor and encourage promising composers and to help them continue their creative work, Lawrence Widdoes was a winner in 1980. Ursula Mamlok in 1981 Additional funding was provided by the Martha Baird Rockfeller Fund for Music, Inc., and the Alice M. Ditson Fund of Columbia University.

SEXTET — C F Peters (BMI): 12'50' WHEN SUMMER SANG — ACA(BMI) 8'16"

Recorded by David Hancock, New York, December 1981 TIRZAH — MS (ASCAP): 10'40"

Recorded by David Hancock, New York, January 1981 SONATINA — Theodore Presser (ASCAP): 6'35"

Produced by Carolyn Sachs Recorded by David Hancock, New York, February 1981

ACANTHUS — Lyra Music Co. (ASCAP): 7'35" Recorded by David Hancock, New York, May 1981

Producer: Carter Harman Associate Producer. Carolyn Sachs Art Director: Judith Lerner

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ROBERT PARRIS — CONCERTO FOR TROMBONE (1964)

(with winds, percussion, piano and strings)

Roman Siwek, trombone; Ldzistan Szostak, conductor; Polish National Radio Orchestra Recorded by Polskie Nagrania

GEORGE ROCHBERG — CONTRA MORTEM ET TEMPUS (1965)

Aeolian Quartet of Sarah Lawrence College

CHARLES WUORINEN — JANISSARY MUSIC (1966)

Raymond DesRoches, percussionist

The enclosed recording is another in CRI's series of music in advanced idiom, with a strong university-based component: Robert Parris is Associate Professor of Music at George Washington University; George Rochberg is Chairman of the Music Department at the University of Pennsylvania and leads the Group for Contemporary Music there, and Charles Wuorinen is co-director of the Group for Contemporary Music at Columbia University, Raymond DesRoches is first percussionist with the Group. The Aeolian Quartet is in residence at Sarah Lawrence College.

Robert Parris' CONCERTO FOR TROMBONE was regarded with amazement by CRI's composer-directors, who would have thought it unplayable if they had not heard a tape of the premiere played by Robert Gutter. The present recording was made by still another remarkable innstrumentalist, Roman Siwek, who was brought into the picture by the Polish Orchestra when it became certain that Mr. Gutter would, through no fault of his own, be unable to make the session. Listening to Siwek's stunning, not to say apocalyptic performance, CRI's officials were still more amazed.

The CONCERTO FOR TROMBONE's vivid atmospheric content is only hinted by the titles of its two movements, NOCTURNE and PERPETUAL MOTION. The first is an eldritch fantasy punctuated by furious thunderclaps, the second a sweeping, almost macabre romp.

Asked to comment on the music, Mr. Parris replied: "I feel that an oversimplified discussion of technical considerations can be less of a guide than a trap. Recreating form and content should be the listener's pleasure; to rely on the composer's view of his own work might lead an intelligent listener to over-esteem elements of the music which might, and perhaps should, be of secondary significance. In any case it was neither the structure nor the material that sparked the intense creative drive which persisted during the six weeks of composition, but rather the medium itself, the sonorous possibilities of which I found end-lessly fascinating. To this excitement of the imagination was added the exhilaration of being able to pull out all the stops, to take advantage of the technical prowess of a virtuoso trombonist."

The CONCERTO was written in January and February of 1964 for Mr. Gutter and Ivan Romanenko, conductor of the (now defunct) Washington Chamber Orchestra. These forces combined to give the piece its first performance in September of 1964 at the Arena Stage, in Washington, D. C.

Robert Parris was born in Philadelphia, Pa. in 1924 and attended the University of Pennsylvania, the Juillard School of Music, Columbia University, the Berkshire Music Center and the Ecole Normale de Musique, in Paris. In addition, he is a pianist and harpsichordist, and has recorded a forthcoming CRI release, Robert Evett's SONATA FOR HARPSICHORD.

George Rochberg writes of his CONTRA MORTEM ET TEM-PUS: "After the death of my son Paul in 1964 it became crystal clear to me that I could not continue writing so-called "serial" music . . . It was finished . . . hollow . . . meaningless. It also became clearer than ever before that the only justification for claiming one was engaged in the artistic act was to open one's art completely to life and its entire gamut of terror and joys (real and imagined); and to find, if one could, new ways to transmute these into whatever magic one was capable of, I rediscovered and reaffirmed with an intensity I had never known before the basic impulse which led me to want to compose music in the first place, a long time ago.

"With the loss of my son I was overwhelmed by the realization that death — and time which, as we humans reckon it, brings an end to all living things — could only be overcome by life itself; and to me this meant through art, by practicing my art as a living thing (in my marrow bone), free of the posturing cant and foolishness abroad these days which want to seal art off from life.

"Life and art. Human experience and the 'iconography of magination.' Chaos refracted through human sensibilities, through the human spirit. I am only too painfully aware of the paradox inherent in the idea that art cannot die. But if there is such a thing as spirit, then human life is surely its expression here on earth; and art is just as surely one of the great doors or one of the tiny apertures (whichever way it appears to us—and it can be both at different times) through which we can pass or peer into the world of the infinite. Hence the title of my work: Against Death and Time.

"To describe the procedures I employed in composing this work, it is much too complex to describe in simple words. Besides it would shed little light, if any, on the musical results. In the most general terms, it is a 'collage' or 'assemblage' of scraps and bits from the music of other composers (as well as an earlier work of my own) composed for one or more of the same instruments, singly or in combination, performed by the players of the Aeolian Chamber Ensemble for whom the work was intended. All of this odd assortment of restructured 'found forms' was put together in two weeks' time.

"The resulting work became the first in a series of compositions of varying intentions and dimensions which include my Music for the Magic Theater (1965), Music for The Alchemist (1966), Nach Bach (1966) and Passions (According to the 20th Century) (1967).

At present I am working on my third symphony, the most ambitious project in this series (for multiple choruses, soloists,

large orchestra) which shares with the other works my urge to bring together in simultaneous successive combinations everything germane to my musical purpose: not only raw and refracted quotations from the music of other composers (regardless of when they composed it; or how) but also multi-lingual levels of musical speech ranging through history and the present."

Charles Wuorinen's JANISSARY MUSIC was composed in 1966 for Raymond DesRoches, percussionist extraordinary. The title is the name given to Turkish mercenary troops active between the 14th and 19th centuries; the composer does not, however, admit that he had any programmatic intentions, but rather that the title was applied to the piece as a reference, not an evocation.

The single musician is required to play three sets of instruments, each restricted to a single instrument-class: the mallet instruments (vibraphone and marimba), twelve "metals" (gongs, cymbals, cowbells and triangles) and 12 drums, ranging, like the metals, in order of ascending pitch. The instruments are frequently played either simultaneously or in such close juxtaposition that the player is usually holding four mallets or sticks at once.

It took DesRoches 18 months to learn this music, a labor of love and determination which may be appreciated upon hearing the enclosed record. Although he has played it in public several times with resounding success, he required 13 hours to record it to his own satisfaction.

The American Academy of Arts and Letters and its parent organization, the National Institute of Arts and Letters, are honorary societies with a distinguished membership of creative artists. They are chartered by an act of Congress and are devoted to the furtherance of the arts in the United States.

Through joint committees of selection, these societies every year award fifteen grants to young artists in recognition of distinction and promise. Four of these awards go annually to composers, in addition to the Marjorie Peabody Waite Award given every third year to an established composer of distinction.

In the spring an exhibition of the works of award winners in painting and sculpture is held at the Academy building. In 1956, it was decided to inaugurate a series of recordings with the similar purpose of calling attention to the works of award winners in music. Part of the enclosed recording, presented in collaboration with CRI, is a work by 1967 award winner Charles Wuorinen.

Concerto for Trombone: ACA (BM1) 16' 48" Contra Mortem at Tempus: Presser (ASCAP) 12' Janissary Music: ACA (BM1) 12' 30" Cover: Dong Kingman, Jr.



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For we are the stars. For we sing.

For we sing with our light.

For we are birds made of fire.

DAD A DA DA DA

For we spread our wings over the sky.

Our light is a voice.

We cut a road for the soul

for its journey through death.

For three of our number are hunters.

For these three hunt a bear.

For there never yet was a time when these three didn't hunt.

For we face the hills with disdain.

This is the song of the stars.

Visions and Spels
The New Verbal Workshop

Ben Johnston (born in 1926 in Macon, Georgia) is best known for his work in microtonal music, particularly in the use of the ancient "just" intonation. He received his high school education in Richmond, Virginia and his advanced education at the University of California at Berkeley, and the University of Illinois at Urbana-Champaign with advanced degrees from the College of William and Mary, the Cinncinnati Conservatory and Mills College. His principal teachers of composition were Harry Partch, Darius Milhaud, Burrill Phillips, Robert Palmer and John Cage. Since 1951 he has been on the faculty of the University of Illinois where in 1983 he became Professor Emeritus of Musical Composition.

Johnston has received a Guggenheim Fellowship, a grant from the National Council on the Arts and the Humanities, Associate Membership in the University of Illinois Center for Advanced Study, and a grant from the Illinois Arts Council which makes possible this recording. He has received commissions from the Walter W. Naumburg Foundation, the Smithsonian Institution, the Fine Arts Foundation of Chicago, the Polish Radio in Warsaw and the Paul Fromm Foundation for Sonnets of Desolation.

The concept of microtonal complexity achieved through the most consonant and mathematically simple tuning procedures has underlain most of Johnston's works since 1961. The extension of tuning based on the first six partials of the overtone series (like common practice in early music, avoiding the compromise of temperament) occupied him until 1970, when he undertook an extension of tuning based on higher partials. Johnston's music is not written for electronic or other instruments of novel design to make possible the new microtonal resources. Instead, he has studied and altered the performance of familiar instruments.

Of his works, Johnston writes: "Sonnets of <u>Desolation</u> was commissioned by the Paul Fromm Foundation for the New Swingle Singers. It is a setting of four of the last sonnets of the British poet Gerard Manley Hopkins. The poems deal with spiritual crisis, with death and with faith In composing this music I used for the first time all the overtones through the thirteenth partial, which effectively means through the sixteenth. As in the music of Harry Partch, the inverted series is used complementarily. The choral writing is in eight parts, with one on a part. Microphones are used to amplify the voices.

Visions and Spels is a realization of the indeterminate composition Vigil (although the score, a verbal text, was not written down until after the piece was completed). It was composed by the New Verbal Workshop, of which I was, for this composition, a member. I led the improvisations and decided upon the texts to be used. The impetus for composing this work came from an invitation from Patricia Knowles of the University of Illinois Dance Department to compose a piece for the United States' Bicentennial Year. The first version was performed in 1976, with dancers. After this performance, the Workshop decided to make an independent composition of it. The work is truly a group composition. In part, the impetus to participate in such a composition came from a negative reaction to descriptions of group compositions in mainland China, reported by Cornelius Cardew. Their approach seemed to me be so wrongly based that I vowed to undertake the problem myself in order to make it work as I thought that it could-and should. All the texts are by North American aborigines and come from the collection Technicians of the Sacred, edited by Jerome Rothenberg."

Sonnets of Desolation was written for the New Swingle Singers, who premiered the piece in November 1981 in Urbana, Illinois, Recognized world-wide as masters of the classical. scat, the British octet commands a repertoire that ranges from works of the 16th century to the present day. The New Swingle Singers have performed at the Kennedy Center, Wolftrap and the Village Gate, among other notable appearances. In the field of contemporary music, the group has been closely associated with Italian composer Luciano Berio, who has included them in his Opera and La Vera Storia and has directed them in recordings of A Ronne and The Cries of London. Recently, they recorded the five movement version of Sinfonia, conducted by

The New Verbal Workshop, founded in 1970 by Herbert and Norma Marder, is a group of six poets, musicians and actors who perform a medium which they call "speechmusic," using the voice as primary instrument. All Workshop compositions are improvised; formal structures and themes are developed through exercises and rehearsals and, as in jazz, the content is different in each performance, "teetering" as reviewer Thomas Willis says, "on the boundary between music and poetry." (The Chicago Tribune, April 17, 1977). New Verbal Workshop has given performances at the Depot Theater and at the Krannert Center for the Performing Arts in Urbana, Illinois, and at the School of the Art Institute of Chicago. Its activities have been supported by grants from the University of Illinois. Participating in Visions and Spels are Herbert Marder, Norma Marder, Joan Korb, Fred Simon, Theo Ann Brown and Ben Johnston.

This recording was made possible by a grant from the Illinois State Arts Council.

Sonnets of Desolation (10:45) Lingua Press Recorded by Thomas Hayes Edited by Scott West

Visions and Spels (26:19) Smith Publications (ASCAP)

Produced and recorded by the New Verbal Workshop

Edited by Norma Marder and Scott Wyatt

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CRLSD 515

Sonnets of Desolation

Gerald Manley Hopkins

Nn. 1

(Carrion Comfort)

Not, I'll not, carrion comfort, Despair, not feast on thee, Not untrivist – slack they may be – these last strands of man In me or, most weary, cry / can no more. I can; Can something, hope, wish day come, not choose not to be.

But ah, but 0 thou terrible, why wouldst thou rude on me Thy wring-world right foot rock? lay a lionlimb against me? scan

With darksome devouring eyes my bruised bones? and fan, 0 in turns of tempest, me heaped there, me frantic to avoid thee and filee?

Why? That my chaff might fly, my gran lie, sheer and clear Nay in all that toil, that coil, since (seems) I kissed the rod, Hand rather, my heart lo! lapped strength, stole joy, would graph before.

Cheer whom though? The hero whose heaven handling flung me, foot trod

Me? or me that fought him? 0 which one? is it each one? That night, that year

Of now done darkness I wretch lay wrestling with Imy God!)
my God

No. 2

I wake and feel the fell of dark, not day What hours, O what black hours we have spent This night! what sights you, heart, saw; ways you went! And more must, in yet longer light's delay

With witness I speak this. But where I say Hours I mean years, mean life. And my iamen Is ones countless, cries like dead letters sent To dearest him that lives alas! away

Lam gall, Lam heartburn. God's most deep decree Bitter would have me taste: my taste was me; Bones built in me, flesh filled, blood brimmed the curse

Selfyeast of spirit a dull dough sours. I see The lost are like this, and their scourge to be As I am mine, their sweating selves; but worse.

No. 3

Patience, hard thing! the hard thing but to pray, But bid for, Patience is! Patience who asks Wants war, wants wounds, weary his times, his tasks, To do without, take tosses, and obey

Rare patience roots in these, and, these away, Nowhere. Natural heart's ivy, Patience masks Our ruins of wrecked past purpose There she basks Purple eyes and seas of liquid leaves all day

We hear our hearts grate on themselves; it kills To bruise them dearer. Yet the rebellious wills Of us we do bid God bend to him even so

And where is he who more and more distills
Delicious kindness? - He is patient. Patience fills
His criso combs, and that comes those ways we know

Nn 4

That Nature is a Heraclitean Fire and of the comfort of the Resurrection

Cloud Puffball, torn tufts, tossed pillows flaunt forth, then chevy on an air

built thoroughfare; heaven-roysterers, in gay gangs they throng; they glitter in marches

Down roughcast, down dazzling whitewash, wherever an elm arches,
Shivelights and shadowtackle in long lashes lace, lance, and

pair
Delightfully the bright wind boisterous ropes, wrestles, beats

Delightfully the bright wind boisterous ropes, wrestles, beats earth bare

Of yestertempest's creases, in pool and rutpeel parches Squandering ooze to squeezed dough, crust, dust; stanches, starches

Squadroned masks and manmarks treadmire toil there Footfretted in it. Million fueled, nature's bonfire burns on But quench her bonniest, dearest to her, her clearest-selved soark

Man, how fast his firedint, his mark on mind, is gone!

Both are in an unfathomable, all is in an enormous dark

Drowned. O pity and indignation! Manshape, that shone

Sheer off, disseveral, a star, death blots black out; nor mark

Is any of him at all so stark

But vastness blurs and time beats level. Enough! the Resur-

A heart's clarion! Away grief's gasping, joyless days, de-

Across my foundering deck shone
A beacon, an eternal beam. Resh fade, and mortal trash
Fall to the residuary worm; world's wildfire, leave but ash:
In a flash, at a trumpet crash,

I am all at once what Christ is, since he was what I am, and This Jack, joke, poor potsherd, patch, matchwood, immortal diamond.

ls immortal diamon

Visions and Spels

from *Technicians of the Sacred*, edited and with commentaries by Jerome Rothenberg Reprinted by permission

1

Come, ascend the ladder all come in all sit down. We were poor, poor, poor, poor, poor, poor, when we came to this world through the poor place. Where the body of water dired for our passing. Banked up clouds cover the earth. All come four times with your showers: Descend to the base of the ladder & stand still. Bring your showers & great rains. All, all come, all ascend, all come in, all sit down.

2

Hey you, Sun, Moon, Stars
And you wands, clouds, rain, mist
Listen to me, listen,
The news is another child belonging has come to this
earth of ours,
Make its path smooth
So it can reach the top of the first hill, and the second hill
And hey you valleys, rivers, lakes, trees, grasses
You make its path smooth
So it can reach the top of the third hill
And listen, you birds of the air, you animals of the tall timbers,
You bugs and creepers - you, too, listen,
All of you of sky, earth, and air,
I ask you, beg you
Pass this child on 'ful it climbs up, and over, and beyond the
fourth hill,
From then on, this child will be strong enough to travel

on its own And to see what is beyond those four hills.

today is mine (I claimed) itol a man a voice I sent you grant me this day is mine (I claimed) itol a man a voice I sent now

4

Heya, heya, heya a yo ho yo ho yaha hahe ya an ha yahe. ha wena yo ho yo ho yaha hahe ya an he yahe. ha wena he yo wena hahe yahan ha yahe ha wena he yo wena hahe yahan ha he yo wena hahe yahan he he he he yo he yo wena hahe yahan he he he he yo he yo howo- wana heya heya wana heya heya

(Navaho

5

inop inhumanut erinaliot For a man's mind — a magic song Big man,

B.g man!

agigagjuarit

Your big feet.

make them smooth And look far ahead!

Big man,

Big man!

Your thoughts smooth out

and look far ahead!

Big man,
Big man!
Your weapons let them fal!
ICanner Eskimol

The Killer (after A'yunini)

Careful: my knife drilis your soul listen, whatever your name-is One of the woll people [Isten I'll grind your saliva into the earth listen I'll cover your bones with black flint listen I'll cover your bones with black faitherstern I'll cover your bones with black rocks Because-you're going where it's empty Black coffin out on the hill listen the black earth will hide you, will find you a black hut Out where it dark, in that country I'm bringing a box for your bones A black box A grave with black pebbles

vour soul's spilling out

7

When Hare heard of Death, he started for his lodge & arrived there crying, shreking, My uncles & my aunts must not die! And then the thought assailed him: To all things death will come! He cast his thoughts upon the precipices & they began to fall & crumble. Upon the rocks he east his thoughts & they became shattered. Under the earth he cast his thoughts & all the things living there stopped moving & their limbs stiffened in death. Up above, towards the skies, he cast his thoughts & the birds flying there suddenly fell to the earth & were dead

After he entered his lodge he took his blanket 8, wrapping it around him, lay down crying. Not the whole earth will suffice for all those who will die. Oh there will not be enough earth for them in many places! There he lay in his corner wrapped up in his blanket, silent. (Winnebaou Indian)

8

The Stars

For we are the stars. For we sing, For we sing with our light, For we are binds made of fire. For we are binds made of fire. For we spread our wings over the sky. Our light is a voice We cut a road for the soul for its journey through death. For three of our number are hunters For these three hunt a bear For there never yet was a time when these three didn't hunt. For we face the hills with disdain This is the soing of the stars. (Passamaquoddy Indian)

The Crow - Ehe'eve!

The Crow -Ehe'eye!
I saw him when he flew down,
To the earth, to the earth
He has renewed our life,
He has taken pity on us.
Moki, "Little Woman"
(Chevenne!

I circle around
The boundaries of the earth,
Wearing the long wing feathers
As I fly.

—Anon.
(Aronaho)

l'yehe! my children — My children, We have rendered them desolate The whites are crazy – Ahe'yuhe'yu! —"Sitting Bull" (Arapaho) "Aposste of the Dance"

We shall live again.
We shall live again.
-Anon.

A Song from "The Enemy Way"

Charge

A nice one, a nice one, a nice one now gave a sound, a nice, a nice, a nice one now gave a sound, so it did.

Now I am Changing Woman's child when a nice one gave its sound, so it did

in the center of the turquoise home a nice one gave its sound, so it did.

On the very top of the soft goods floor a nice one gave its sound, so it did

t's the nice child of a dark water pot that just gave its sound,

Its lid is a dark cloud when the nice one gave its sound, so it is

Sunray encircles it when the nice one gave its sound, so it does

Water's child is sprayed upon it when the nice one gave its sound, so it is

At its front it is pleasant when the nice one gave its sound, so ${\rm it}$ is

At its rear it is pleasant when the nice one gave its sound, so it is

It's the nice child of long life & happiness that just gave its

horusl

A nice, a nice one, a nice one now gave its sound, so it did.

Now I am Changing Woman's grandchild when a nice one gave its sound, so it did

In the center of the white bead home a nice one gave its sound, so it did

On the very top of a jeweled floor a nice one gave its soun

It's the nice child of the blue water pot that just gave its sound, so it is

Blue cloud is its lid when a nice one gave its sound, so it is Rainbow encircles it when a nice one gave its sound, so

Water's child is sprayed upon it when a nice one gave its sound, so it is

In its rear it is pleasant when a nice one gave its sound, so it is

At its front it is pleasant when a nice one gave its sound, so it is

It's the nice child of long life & happiness that just gave its sound, so it is

Chorus

Norma: A nice one, a nice one, a nice one

now gave a sound,

Women: a nice, a nice one now gave

a sound, so it did.

A nice one, a nice o

A nice one, a nice one, a nice one just gave its sound, that's all!

(Navaho)



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Sonata for Piano (1955)

Notes of Thanks

Gifts and Semblances

Alexei Haieff (b. Blagoveschensk, Siberia, 1914), is one of the composers of the so-called "neo-classical" period of the 1950s, which is now remembered as a kind of "neo-romantic" one. His own music is lean, precise and tonal.

In the 1930s, after becoming an American citizen, he went to the Juilliard School and studied with Rubin Goldmark, Frederick Jacobi and, later, with Nadia Boulanger. He also became friendly with Rachmaninoff, and Stravinsky's Ebony Concerto with Woody Herman's famous big band when it went on tour.) Major orchestras have performed his music, as well as leading soloists, and one of his works (Divertimento) became a Balanchine ballet. He has held several distinguished teaching positions, and has won many important prizes and awards. Haieff lives and works in New York and

Leo Smit is one of America's outstanding pianists with a decided flair for contemporary music. His own music may be heard on CRI SD 370. He is Professor of Music at SUNY, Buffalo. Notes by Alexei Haieff

Sonata for Piano (1955)

To Nadia Boulanger

The Sonata is in three parts, played without pause:
Part 1) Maestoso, Doppio Movimento, Maestoso
A slow introduction, with ideas later heard in the fast section, and a return to the introductory material;

Part 2) Andante
A lyrical fantasy with strong contrasting sections:

Part 3) Maestoso (Allegro)
An expanded return to the Maestoso of the first movement.

This sonata was transcribed by me in 1957 for orchestra, as an experiment in changing the medium without changing the pitches. I did allow myself a metric change in the last "chord": in the sonata it comes on the first beat, in the orchestral version on the second. The sonata became Symphony No. 2.

Notes of Thanks

- 1) Canzonetta Sporca (1956) A dirty little song.
- Minsky's Sans Souci (1958), for Ann and Francis Thorne
 The old-time burlesk of carefree unconcern; for hald businessmen with cigars.
- 3) Love Song Italienne (Serenata) (1955) A birthday present to Samuel Barber, including all the twelve tones.
- 4) Chanteuse (1958), for Priscilla Morgan A touch of Lautrec.
- 5) Echo-Berceuse (1954), for Isabelle Kayaloff A Jullabye for grown-ups.
- 6) Finalino, for Luisa and Domenico Gnoli A tiny finish.

CRI SD 510 American Historic

Gifts and Semblances

- For and About Aaron (1942)
 As the title implies, a portrait of Copland, musical and otherwise.
- Two Ostinati (1940), to no one An abstraction in three parts.
- To Hang on a Christmas Tree (1945)
 A seasonal gift for an elderly lady (Mrs. Elizabeth Ames).
- Scirocco-Porto Ercole (1948), to A. G., R. F., E. C., and the C. Family
 A stay-at-home piece during a South Wind on the Mediterranean.

This record was made possible by a grant from Mrs. Ulia V. Clay and through generosity of time, work and devotion by Leo Smit and Judith L. Sherman.

Sonata — General Music (ASCAP): 17'48" Notes of Thanks — General Music (ASCAP): 10'57" Gifts and Semblances — General Music (ASCAP): 10'45"

Recorded by Judith Sherman, New York City, April, 1981.

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GRAÇA SECOND CHRISTMAS CANTATA

CORO DA ACADEMIA DE AMADORES DE MUSICA

SIDE ONE

1. À ORDEM DE CÉSAR

2. JOSÉ E MARIA

3: NASCEU, JÁ NASCEU

4. O MENINO NAS PALHAS

5, DA SERRA VEIO UM PASTOR

6. VISITAÇÃO DO MENINO

7. ADORAÇÃO DO MENINO 8. COMO ESTAIS TÃO GALANTINHO

9. BENDITO DO NATAL

SIDE TWO

1. HOJE É DIA DE JANEIRO

2. ACORDAI, SE ESTAIS DORMINDO

3. INDA AGORA AQUI CHEQUEI 4. VIMOS-LHE CANTAR OS REIS

5. ACORDAI, SENHORA

6. QUEM VOS VEM DAR BOAS-FESTAS

Looking at the personality of Mr. Lopes-Graça under a light implies seeing, in the first place, a consummate composer, possessing a perfect craftsmanship, aware of the specific problems of his profession, age and national environment, but nevertheless attracted throughout his career, up to the present day, by the ultimate aims of art creation.

Bom in 1906, this Portuguese composer had an early understanding of what had been a vital dilemma for some other musicians, not only in his country: either imitating foreign standards, or entering into the rather intellectual regions where speculation may afford some rewards, but probably at the cost of one's own national

feeling, as a true member of the people.

Mr. Lopes-Graps did not accept either of these directions. He belonged, and wished to belong, to the Portuguese people, lived as long as he could in the countryside, and got all possible knowledge and understanding of native music, dance and poetry. He discovered himself among these people and his artistic invention, as well as his technical means. was strongly stimulated by this most fascinating experience.

To conclude that Mr. Lopes-Graça is just a folk music specialist would be going too far and doing him an injustice. I wonder how such an error could be sustained by those who are acquainted with such masterpieces as the Symphony, the Historia Tragico-Marítima, the orchestral work Para uma criança que vai nascer, or else the chamber and symphonic versions of Canto de Amor e de Morte, to

mention a few titles

Being in a way the most deeply Portuguese composer, if compared to all his colleagues past and present, it seems a paradox that Mr. Lopes-Graga has proved moreover to be the most fitted of all for expressing in musical terms a Spanish text. If one listens to his setting of Garcia Lorca without knowing before who the author is, some doubt may arise whether this music has been written by some unknown Spanish composer of the same rank as Manuel de Falla. As a possible explanation, I would suggest that Mr. Lopes-Graga's process of assimilation went beyond the national, and integrated itself in the larger Iberian cultural background, reassuming the historical trend which the Italian operatic invasion interrupted as long ago as the beginnings of the 18th century.

The Second Christmas Cantata, "on Portuguese traditional Nativity songs", is one of the many examples of Mr. Lopes-Graça's direct usage of folk music material. It starts with a pre-Christmas song, after which Nos.2-9 are actually concerned with the birth of Christ. The last six songs belong to the "Janeiras" type, to be sung in January, referring sometimes to the twelfth night festivi-

ties and often used for mendicant purposes.

It is of foremost importance knowing that this set has been intended for an amateur choir, to which it is dedicated: the Coro da Academia de Amadores de Musica. The composer had this in mind during the accomplishment of his task, which did not consist either in trying to copy, in a "photographic" way, the original folk songs, or in deforming them by the distasteful adaptation to the just nice, or rather too nice, prefabricated formulas (such as

modulations and cadences) of vulgar tonal harmony. Neither is any undue, exaggerated emphasis upon modal flavours to be found in these pieces.

A brief analysis of the score may be of some help, for a better understanding of the composer's ways for solving his problems. In what concerns melodic designs, as well as harmonic and polyphonic patterns, simplicity reigns throughout. Simplicity, however,

does not mean the same as simplism, nor even as facility. There are several passages not at all easy to overcome, if sung by amateurs, and only a choir so deeply acquainted with the personality and the music of Mr. Lopes-Graca, as the Coro da Academia de Musica actually is, could express the genuine feeling contained

in the music.

The main melodic lines are of popular origin. Their nature demands a diatonic treatment, from which the harmony scarcely deviates in its actual proceeding. One chief feature of the harmonic way of transmitting a certain, authentic rudeness consists in employing common chords without the third, so that open fifths and fourths result, sometimes in parallel motion, and also as harmonic pedals. Among many examples, I should point out just the beginning of the set, the harmonic pedal in the divided tenors throughout No.3, both the main cadences of No.7 and the starting harmonies of No.9.

This avoiding of the 'third', incidentally, becomes a means of taking the best advantage of the same interval, when it does appear. It happens, for instance, with beautiful effect, in No.3 (G-B-D, emphasizing the word "nasceu", which means "was borm") and in No.6 (A major, the chord being also complete). An interesting contrast is also found in No.9, between the thirds of

divided soprani and the open fifths in the low voices.

One of the ways of avoiding vulgar stylizing consists in ascribing the fundamental harmonic functions to other chords, instead of the traditional ones. Mr. Lopes-Graga's craftsmanship is however such as to allow him to make some use of the most characteristic chords without either commonness or stylistic incoherence. This may be noticed in the passing suggestion of dominant seventh, in No.3, in the third inversion of the same chord, in No.11, and moreover in the sixth degree resolution of No.7, before the final cadence. But, from this point of view, No.12 is perhaps the best example of the composer's mastery.

In the main, the spirit of the treatment is essentially harmonic. This does not exclude, of course, a constant polyphonic sense, which sometimes becomes more evident, as in No.11, with its free imitative character. Descant organization, not unrelated to mediaeval, primitive polyphony, becomes a charming device in Nos.4 and 7.

Rhythmic patterns may be divided, as usual, into the more "cantabile" and the more dancing types. By the way, the harmonic structures seem often related to this duality.

In both cases, simplicity of small numbers is the rule without exception. Metrical directions, as 9/8, 3/4 and others may change for one or more bars, but never only for the sake of assym-

metry. There is always some apparent, unsophisticated musical reason for doing so, often in connection with the rhythm of the popular text.

The same economy of means is found in the variation of intensity. Differences between pp. p, f, do occur, of course, but mostly as horizontal planes. This can be noticed, for instance, in Nos.10 and 12. One remarkable exception must however be mentioned, the relevant "crescendi" and 'diminuendi" in No.4 being another proof of Mr. Lopes—Graça's perfect taste beyond any systematic prejudices which, as a matter of fact, the composer never allows to dominate his own aesthetic intuition.

The same may be said about tone colour, where Mr. Lopes-Graça of course forbids himself any too "civilized" or exquisitely perfumed refinements. This would not suit his purposes. On the other hand, there is a good sense of avoiding some "orpheonic" devices, as it were, such as the "forte-piano" or the "bocca chiusa" effects. Nevertheless, the composer is again giving evidence of his mastery in dealing with a somewhat dangerous material, as may be noticed in some accompaniments occurring in Nos.5, 6 and 15. Tone colour becomes, it seems to me, a foremost expressive factor in No.13. And I believe it is also - although in a different sense-for its sake that the soprano solo must jump to F within the harmonic texture in No.8.

The formal designs of the 15 pieces are both simple (clear, classic) and subtle. From this point of view, it is particularly interesting comparing the forms of Nos.2 and 4, which at first sight, or at first hearing may seem identical, a closer examination showing however some relevant difference.

One of the ways of that subtle differentiation consists either in a sort of interplay between soloists and chorus, or in changing the setting in similar sections. Take for instance No.2: in the first section there is one soloist, the mezzo-soprano; in section 3, mezzo and tenor sing together, in octaves; the same happens in section 3, the mezzo on 5, but the contratlor adds this time a counterpoint.

No.13 deserves also a special mention, as the voices organize in a rather original way: five soloists against only the basses of the chorus.

Much more could be said about the score. But, as a further and final remark, I should only like to assert that, as always when a true major artist is concerned, one does not enjoy his work because of its analytic peculiarities. On the contrary, one is induced to analyse it because the actual work has proved before to be a source of artistic enjoyment.

May both things, listening to and reading about, be so gratifying for everybody as in fact they have been for myself.

João de Freitas Branco

DECCA

Read, Trade Mark

Cover illustration: Watanuki

HENRY BRANT WESTERN SPRINGS

CRI SD 512

THOMAS NEE & HENRY BRANT ORCHESTRAL CONDUCTORS DAVID CHASE & AMY SNYDER CHORAL CONDUCTORS



HENRY BRANT WESTERN SPRINGS (1984)

LA JOLLA CIVIC/UNIVERSITY SYMPHONY & CHORUS HENRY BRANT & THOMAS NEE, ORCHESTRAL CONDUCTORS DAVID CHASE & AMY SNYDER, CHORAL CONDUCTORS JAZZ ENSEMBLES PREPARED BY JAMES CHEATHAM

"As long as I can remember I have liked hand-organs, out-of-tune pianos, music-boxes, brass bands, player pianos, church organs, merry-go-round music and calliones. During the Depression years I made the first-hand acquaintance of uncommercialized Harlem jazz styles, and of regional and rural practices such as Sacred Harp shape note music and the schools of bluegrass performance, then still not standardized or stereotyped. All these idioms, and indeed all intact formal and informal musics of non-Western cultures upon which the meat axes of a mercilessly diluting and strait-jacketing Westernism have not yet fallen, represent to me lifegiving sonic environments in which the senses can be nourished and fulfilled. I avoid and fear electronic music and even electronic amplification because of the irreversible damage they may be able to inflict on the nervous system. Anything else? My own studies were at first undertaken under the guidance of famous masters, some academic, some avant-garde, and I myself was a teacher for 30 years. I conclude that the classroom is not the best place to learn composing; practical knowhow is better grasped in working on actual paid composing jobs, or in apprenticing to a master actively engaged on commissioned work with performance deadlines. What next? As I venture to foresee it, an urgent top priority for the music of the coming millennium will be a collapsible, transportable concert hall, totally adjustable in its interior arrangements. -Henry Brant

Henry Brant was born in Montreal of American parents in 1913, and began composing, at the age of 8, for homemade instruments played by a backyard "orchestra" of schoolmates. In 1929 his family moved to New York and for the next 20 years Brant composed and conducted for radio, films, ballet and jazz groups, at the same time composing experimentally for the concert hall. From 1945 to 1980 he taught composition and orchestration, first at Columbia University and at The Juilliard School, and later at Bennington College in Vermont. In 1950 he began to write spatial music, in which the positioning of the performers throughout the hall, as well as on stage, is an essential element in the composing plan. This procedure, which limits and defines the highly contrasted music assigned to each performing group, derives substantially from concepts of Charles Ives.

Brant's 66 principal works since 1950 are all spatial, each for a different spatial layout in the hall. Since 1980 Brant has made his home in Sania Barbara, California. Brant's music has been widely performed and recorded in this country and abroad, and his long career has been recognized by numerous awards and honors, including two Guggenheim Fellowships, the Prix Italia (the first American composer to be so honored), the American Music Center's Letter of Distinction, and election to the American Academy and Institute of Arts and Letters. Mayor Kevin White of Boston proclaimed Henry Brant Week, March 7-11, 1983. In June 1984, the Holland Festival presented a special week of 10 all-Brant retrospective concerts. In recent years Brant's spatial music has explored wider areas and larger performing forces, in works such as Orbits (1979) for 80 trombones and organ; Meteor Farm (1982) for expanded orchestra, 2 choirs, jazz band, gamelan ensemble, African drummers/singers and Indian soloists; Fire on the Amstel (1984) for 4 boatloads of 25 flutes each, 4 jazz drummers, 4 church carillons, 3 brass bands, 3 choruses and 4 streetorgans; and the work of this recording. Western Springs. Selected works of Henry Brant may be heard on CRI recordings: Angels and Devils - Concerto for Flute and Orchestra (1931) on CRI SD 106; Hieroglyphics 3 (1957) for viola and spatial ensemble on CRI SD 260; Orbits: A Spatial Symphonic Ritual (1979) for 80 trombones and organ on CRI SD 422.

Notes on Western Springs

The composer's subtitle is A Spatial Assembly for 2 Orchestras, 2 Choruses and 2 Jazz Combos. Performing forces total well over 200 participants; each orchestra includes 30 strings, 8 woodwinds, 7 brass, 3 percussion and piano, each of the 2 choirs needs a minimum of 25 women and 25 men, and each jazz combo consists of a drummer, 4 saxophones, 1 trumpet and 1 trombone. Because 4 different simultaneous tempi are required throughout, each orchestra and chorus has its own conductor. The 2 jazz combos are instrumental adjuncts of the 2 choruses, each drummer following his respective chorus conductor. Each chorus/jazz aggregate is situated in a back corner of the hall and each orchestra at an extreme side of the stage, grouped in such a way that there is a space of at least 60 feet between them. The 4 conductors communicate with each other both by specific visual signals and by sound-cues that are part of the orchestration. Much of the time the jazz musicians have fully notated parts, but for some passages, specific kinds of improvisation are called for. The work is in two main sections (Part I is on Side A of this recording; Part II on Side B). The text, prepared by the composer, provides cursory descriptions of hot springs and geysers in five Western states - Oregon, California, Nevada, Wyoming and Idaho - presenting such data as the locations of the springs, their temperatures, flow rates and chemical contents, identification of underlying geological strata, and measurements of the heights and frequencies of the geysers. Western Springs was first performed by the performers on this recording, on February 18 and 19, 1984. in Mandeville Auditorium on the campus of the University of California, San Diego. Instrumentalists and singers were reassembled on September 16 and 17, again in the Auditorium, to make the present recording. Each orchestra and each chorus/jazz combo was first recorded by itself, in stereo, in the empty hall; the tracks were later edited and mixed for 2-speaker playback. Since Orchestra 1 and Chorus 1 are always assigned to one speaker, and Orchestra 2 and Chorus 2 to another, it is recommended that the two speakers be separated as much as possible to give the best approximation of the vivid antiphonal separations experienced during the actual performance.

-Henry Brant

"... Western Springs is yet another arrestingly distinctive piece in the extraordinary parade of mature works that span a broad gamut over the repertory of Henry Brant compositions. From contemplative masterpieces like On the Nature of Things to the austerely moving American Requiem to Kingdom Come, indeed a powerful monument, Henry Brant continues to enrich the vast diversity of our music-making today.

Completed in January 1984, Western Springs is a vintage Brantian space-work composed for 2 orchestras, 2 choruses and 2 jazz combos. These performing forces are placed at the 4 corners of the hall in a characteristic way. One can only try to imagine the truly unique spatial elements in this work when listening to a recording, however stereo it may be. To have been there is to know that the "grammar of spatial composition" as practiced by this master of the art gives voice to architectural subtleties of direction, distance and location. Western Springs brings us a genuine sonic distillation of the contemporary American experience. From ghost choirs of the broken camps to coal-blue horizon lines; to the yelling champs of greed and get: then beyond on the Panamint slang of the Westward Ho! - (Oh Stovepipe Wells indeed) - like a terrific jam of Mummers honking way out of Death's Valley it spawns a vigorous plenitude. May Henry keep talkin' this lingo long and true ...

-Eric Stokes

Western Springs is dedicated to Thomas

Nee. It was composed for a commission by the La Jolla Civic/University Orchestra and Chorus Association. Notes on the Performers

Founded in 1954, the La Jolla Civict University Orchestra and Chorus is a non-professional organization comprised of an orchestra of 100 and a chorus of 120, performing both major repertory works and representative contemporary music.

Thomas Nee has been Music Director of the La Jolla Symphony Orchestra since 1967 and Music Director of the New Hampshire Festival since 1961. Formerly Director of the Minnesota Opera Company and associate conductor of the Minnesota Orchestra, Nee has been responsible for the premieres of many American works, both for the concert hall and for the stage.

David Chase has directed the La Jolla Symphony Chorus since 1973, and is Music Director of the Palomar (California) Community Orchestra. Recently he has been Director of the Grand Rapids (Michigan) Symphony Chorus.

Amy Snyder's chamber and orchestral music has been performed in San Francisco and Minneapolis and recorded in Amsterdam. She has appeared in numerous performances of Henry Brant's music, both as assisting conductor and as soprano soloist, and in four of his recordings.

James Cheatham, trombonist and Director of the University of California, San Diego's jazz ensembles, was a soloist member of the Duke Ellington Orchestra

Linus Coraggio's outdoor sculpture may be seen in various locations throughout New York City.

This recording was made possible by the generosity of Betty Freeman, Tom Buckner, M/A-COM Linkabit, the Copley Foundation and the University of California, San Diego, Department of Music.

Western Springs (37'59") Carl Fischer Inc. (ASCAP)

Produced by Bob Shumaker Digitally recorded and edited by Bob Shumaker

Recorded in Mandeville Auditorium of the University of California, San Diego, September 15 and 16, 1984.

Original Cover Illustration: Linus Coraggio

Art Direction: Laura Williams Director of Production: Rachel S. Siegel

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Orchestra of the 20th Century Arthur Weisberg, conductor Susan Davenny Wyner, soprano

Schoenberg

Erwartung (1909) — Monodrama in One Act

Symphony (1956)

Arnold Schoenberg (1874-1951) composed Erwartung in seventeen days, between August 77 and September 12, 1999 it took another twenty two days to complete the orchestration and another fifteen years before it was premiered

The libretto, written by Mane von Pappenhem to Schoenberg's specifications, takes the form of an anguished and distracted solloguy delivered by a woman as she searches in the dark night wood for her unfaithful lover. The solitary character speaks in discontinuous fragments, bits of descriptive narration, remnants of memory, and outbursts of emotion are strung together in associative chains, or, they suffer abrupt interruption, as if their continuation might reveal

The monodrama divides into four scenes: the first three of these constitute only one-fourth of the total length of the work; the fourth scene contains its bulk and its dramatic core.

In the first three scenes, the woman repeatedly attempts to locate herself on a dimly moonly path at the edge of a dark wood. As she names elements in her surroundings - trees, crickets, the moon, the path itself - she uses them as means of escape to her own past, where she recalls brighter moonlit nights shared with her lover. She tries to hold on to these comforting memories; but as the first three scenes progress, the woman is increasingly overpowered by her own fearful imaginings. In Scene IV, she discovers her lover's body in a cleaning. Once she acknowledges that it is, in fact, her lover upon whom she has stumbled, her persistent efforts to wake him up replace her relentless searching as a kind of focus for her mental activity. But one has the impression at the end of Scene IV. as at the end of Scene III when she yielded to her fears, that she has again lost her way, this time in a flood of hopelessness, panic, and longing, as she is finally persuaded that he will never awaken.

Orchestral interfudes frame each of the four scenes as. Well as some of the more extended moments within scenes. As the servant of her imagination, the orchestra allows time to pass as the protagonist moves from present to past and back again; brief orchestral "solos" between strands of text articipate the lover's responses when she appeals to him to to the protagonist process of the protagonist of the protect her, to look at her, to explain to her his recent betrayal. The orchestra also functions as a kind of interior voice which can augment, interrupt, or belie the woman's utterances.

With its almost malignant proliferation of *leitmotils*, Scheefing scheetra in Envariung is unquestionably an heir to Tinstan; but in Envariung, thematic material has been re duced to its most cryptic motivic essence and has been so thickly overlaid as to create a deliberate tangle of independent inner vioies.

The path through this thick motivic forest is full of sharp obstacles, detours, and distractions which create in the listener an anxiety alon to that of the protagonist, precisely because in such dense underbrush, one can never be certain that a clear nath does exist.

The degree to which the path is clear or obscure becomes a central issue in the course of <u>Erwartung</u>. To be sure, the menacing dark creates tension for both protagonist and listener, yet the knowledge that the path is obscure provides some relief

Clarity of any kind provokes enormous apprehension; the more transfucent instrumental textures, the partial approaches to tonal clarification or chromatic completion, the rhythmically stabler ostinato passages, like the bloodless, wicious moonlight, are somehow terrifying. The moon has only to reveal the corpse to shatter the woman's fragile but urgently maintained illusion that her lover lives. Better a fluid and thickly women fog, where a final chromatic saturation in all registers and a denial of any solid tonal gravity allows the listener to float his suspicions indefinitely as she searches on, in a dark and mysterious wom

from notes by Susan Blaustein

Stafan Wolpe (1902-1972) was one of the most grited, versatile and radical composers of his generation. Born in Bernin, he was largely self staught, but he acknowledged as mentors Ferruccio Busoni, Hermann Scherchen, and Anton Webern. Wolpe was not a regular member of Busoni's composition class, but he visited the master often between 1920 and 1924 and received helpful counsel and support. In the fall of 1933, after his escape from Berlin, Wolpe studied for four months with Webern in Vienna. He then left for Palestine, where he taught at the Conservatory in Jerusalem

Finding Jerusalem's musical life limited and the political situation increasingly threatening, Wolpe emigrated to the United States in 1938. He settled in New York City, where, except for four years at Black Mountain College in North Carolina (1952-56), he made his home for the remainder of his life. He taught at various schools in Philaddiphia and New York City and had many private students, including a number of noted jazz musicains. From 1957 until his retirement he was chairman of the music department of C. W. Post College of Long Island University. He died in 1972 after a terypear struogle with parknosonism.

Wolpe composed the Symphony on a commission from nodgers and Hammerstein through the League of Composers ISCM. Begun in the spring of 1956 and completed the following year, the Symphony belongs to a cycle of four major works written during the Black Mountain years that constitutes the principal achievement of his middle period. These works hold in common a freely flowing, exuberant energy that assimilates to riself a wide range of modes of behavior, qualities of image and gesture, and levels of language from the refined to the vernacular Successive moments are saturated oubstically by profusely varied and often halply contrasted aspects of an image.

The form is non-rhetonical, yet it maintains a charged flow through a highly synthetic and complex metric, so complex, in fact, that Mr. Stefan Bauer-Mengeliberg collaborated with the composer to renotate the metrical aspect of the score in the sonna of 1962.

The "space" is no longer the familiar space stratified by a polyphony of voice parts, but is what Wolpe calls "constellatory," a space in which sinewy, elastic, finely molded shapes freely move, expand, contract, collide and separate, often at high speed. A multiplicity of shapes in motion creates an illusion of depth and dimension and vast forces of mass events. It is a vigorously gestic and speechy music of action in the same sense as the abstract expressionist painters of the early fifties (many of whom Wolpe knew well) were concerned with a painting of action As Wolne wrote of Fnactments for Three Pianos (1953), it is "acting out, being in an act of, being the act itself." The first two movements of the Symphony were first performed by the New York Philharmonic under the direction of Stefan Bauer-Mengelberg on January 16, 1964, but the first complete performance was given in Boston by the New England Conservatory Orchestra with Frederik Prausnitz conducting in April of the following year. For the New York premiere the composer wrote the following notes

"It is in three movements. All of these movements consist of a senes of transformations of an initial two-bar melody that acts as root and source material. This is a structured field of piches - the vanous tones stand in relation to one another as an analogue to physical bodies in a force field. The successive elaborations of the material resume when these relations of the tones are in some way disturbed and at times restored. The material is such as to admit of manifestations that vary widely in nature and in fact often contradict each other. Thus, there are treatments of complexity and of simplicity, of tension and of claim, of animation and of elibring activity.

I Not too slow. This movement has a high concentration of such oppositions.

I Charged. In contrast to the first movement, the second represents a vast, are like expansion of the root materials. It begins with a unison passage that sets a tone of emotional intensity which is sustained up to the closing bar.

Ill Alive. The third movement uses elements acquired and revealed in the first two and is meant to be an exuberant, joyful, athletic piece."

-Austin Clarkson, York University

CRI SD 503

Susan Davenny Wyner has earned special regard as a leading interpreter of contemporary music along with her worldwide reputation as recitalist and opera star. With a distinguished history of appearances with major orchestras, she also has recorded Elliott Carrer's A Mirror on Which to Dwell (Columbia), and Yehudi Wyner's Intermedia and Irving Fine's Childhood Fabbes for Grownius on CRI.

Arthur Weisberg, founder and director of the pioneering Contemporary Chamber Ensemble, expanded this pioneering group to create The New Orthestra, which was letter renamed Orchestra of the 20th Century. Under his keen muscal mind and exacting direction, this orchestra has jerformed much of the century's most intirecte and demanding music. Mr. Weisberg made his debut with the New York Philammonic in June 1933

This record was made possible by grants from the Wolpe Society, the Alice M. Ditson Fund of Columbia University, the Orchestra of the 20th Century, and Springate Corporation

Erwartung-Belmont (ASCAP) 30' 22"
Produced by Carter Harman

Recorded by David Hancock, April 1981, New York Cry. This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was feet to a 30 IPS Studer A - 80 tape recorders, slightly modified for constant velocity record playback characteristics, using half-inch tape with two channels, each channel almost ½ - inch wide. In this way the need for conventional fail froublesomel noise reduction devices was eliminated and the resulting reproduction devices was eliminated and the resulting reproduction challenges the digital storage method so far as clarity and cleanliness of sound are concerned. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality-control pressings were made of the purest available

Symphony-Peer Southern (ASCAPI: 26'30" Live recording, New York City, 1975 Remixed by Michael Riesman

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Scene I

(At the edge of a wood Moonlit roads and fields, the wood high and dark. Only the first tree trunks and the beginning of the wide roadway still lit. A woman comes, delicate, clothed in white. Upon

her dress red roses, the petals partly gone. With jewelry.) (Hesitating) Into nere? The road can't be seen. How silver the tree trunks shimmer like birches (gazing upon the ground, absorbed) Oh, our garden. The flowers for him are surely withered. The night is so warm. . (In sudden anxiety) I am afraid. (Listens into the wood, uneasy/ What a heavy air strikes from the wood like a storm standing still /Wrings her hands, looks back). So dreadfully guiet and empty... But here it is at least bright. /Looks upl: The moon was so bright before . (Crauches down, listens, looks blankly): Oh! Always still the cricket with its love song. Don't speak lit is so sweet near you The moon is in the dusk /Starting up. Turns towards the wood, hesitates again, then intenselvl: Coward you are, don't you want to seek him? So then die here /Softlyl: How menacing the stillness is. /Looks around her timidly): The moon is full of horror. does it look inside? /Fearfully!: I alone . . into the gloomy shadow (Picking up courage, goes quickly into the wood): I want to sing, then he will hear me

II anan2

(Deepest darkness, wide roadway, high thick trees. She gropes forward.) (Still off stage): Is this still the road? (Stoops, grasps with her hands/: Here it is level . . . lcrying out/ What? . Let go! (Trembling, tries to examine her hand): Caught tight?.. No, it was something that crawled. . (Wild, clutches her face): And here also . Who is touching me? Away . (Strikes with her hands about her): Away, just keep going , for God's sake . (Goes further, with arms stretched before herl: Now, the road is wide. (Quietly, thoughtfully): It was so quiet behind the walls of the garden - Ivery calml: No scythes any more...no calling and going. And the city in luminous mist , so longingly I gazed across . And the sky so immeasurably deep above the road which you always take to me..still more transparent and more distant , the evening colors , (Sadiy): But you have not come. (Standing still): Who is weeping there? (Calling, very softly, anxiously): Is someone here? (Waits. More loudly): Is someone here? (Again listening): Nothing . But there was . (Listens again): Now it is rustling overhead . . It strikes from branch to branch. (Fleeing sidewards full of terror): It is coming upon me... (Cry of a night bird.) (Raving): Not here! Let me go... Lord God, help me (Stillness, Hastily): It was nothing. . But fast, but fast. IStarts running, falls down. Already off stagel: Oh, oh . . what is that? . A body No, only a tree trunk .

Scene III

Scene IV

(Moonlit, wide roadway coming out of the wood on the right. Meadows and fields (yellow and green strips altenating). Somewhat to the left the road loses itself again in the darkness of tall tree clumps. Only quite to the left we see the roadway lying in the open. There a road also runs in, leading down from a house. In this all the windows are closed with dark shutters. A balcony of white stone) (The woman comes slowly, exhausted. Her garment is torn, her hair dishevelled Bloody lacerations on her face and hands. Looking around). Neither is he here. Upon the whole, long roadway not a living thing and no sound (Shuddering; listening): The broad pale fields are without breath, as if dead . no blade is moving . /Looks along the roadway). Still the city. And this pale moon. No cloud, not the wing shadow of a night bird in the sky...this boundless death pallor (Totteringly she stops): I can hardly go further And there they do not let me in . . The strange woman w.ll chase me away . . If he be ill . . /She has dragged herself to the vicinity of the tree clumps, below which it is completely darkl: A bench . . I must rest (Tired, undecided, longinally): But for so long I have not seen him. (She comes under the trees, strikes with her foot against something): No, this is not the shadow of the bench (feeling with her foot, frightened): Someone is there. (Bends down, listens): He does not breathe. (She reaches downward feeling about): Moist ... Something is flowing here. (She steps out of the shadow into the magnight): It shines red . . Ah, my hands are torn with wounds .. No. it is still wet, it is from there. . Tries with terrible exertion to drag the object forward: I cannot . (Stoops. With frightful cryl: That is he (she sinks down.) (After a few moments she half raises herself, so that her face is turned towards the trees. Confusedl: The moonlight no, there .. There is the dreadful head .. the ghost ... (Gazes persistently). If it would only disappear at last .. like that in the wond. A tree shadow, a ridiculous branch. The moon is malicious... because it is bloodless, it paints red blood... (Pointing to the spot with extended fingers, whisperingl: But it will melt away at once . Don't look at it . . Don't notice it . . It will surely dissolve . . like that in the wood . (She turns away with forced calm, towards the roadway): I want to get away .. I must find him .. It must be late aready... (Silence, Motionlessness, She turns around suddenly, but not completely. Almost shouting with loyl: It is no longer there . . I knew . . (She has turned further, suddenly sees again the object): It is still there ... Lord God in Heaven ... (The upper part of her body falls forward, she seems to collepse. But with sunken head she crawls forward: It is alive ... (feels about): It has skin .. eves .. hair ... (She bends entirely to one side, as if she wanted to look into his facel: His eves ...t has his mouth ...You ... you ... are you it ... I have looked for you so long .. In the wood and .. Itugging at himl: Do you hear? Speak at last . Look at me . . (Frightened, bends entirely, Breathless): Lord God, what is .. Ishrieking, runs off a bitl: Help . I from the distance upward to the housel: For God's sake . . guick . . but doesn't anyone hear me? .. he lies there .. /looks around her in despair/

(Hurriedly back under the trees): Wake up... Just wake up. limploringl: Do not be dead. my beloved. Only do not be dead ... I love you so. /Tenderly, urgently): Our room is half lit . everything is waiting . the flowers give off a powerful fragrance. IFolding her hands, depairing!: What should I do., what should I only do, that he awake? IShe grasps into the darkness. seizes his handl: Your dear hand . . (convulsively, questioning): So cold? . . (She draws the hand to herself, kisses it. Timidly caressing): Does it not become warm at my breast? (She opens her dress): My heart is so hot from waiting ... Ilmploring, softlyl: The night is soon over . Yet you wanted to be with me this night, (Bursting out): Oh! it is broad day... Are you staying by day with me? . The sun glows upon us...your hands lie upon me...your kisses...you are mine . you . . Just look at me, beloved, I lie beside you . So just look at me . (She rises, looks at him, awakening): Ah! how rigid . How frightful your eyes are. (Bursting loudly into tears): Three days you have not been to me. But today .. so sure .. The evening was so

full of peace. I kept looking and waiting. (wholly absorbed): Over the garden wall towards you. It is so low... And then we both wave. (C/page out) No, no... it is not true... How can you be dead? Everywhere you lived. Just now in the wood. your voice so near to my ear. Always, always you were with me... your breath upon my cheek. your hand upon my hair. (Fearfall: Not true... it is not true? Yet your mouth just curved under my kisses. (weating). Your blood even now is trickling with gentle beat. Your blood is still alive. (Sho bends deeply over hair): Oh! the broad red streak. The heart they have hit. (Almast inaudible!) want to kas it. with my last breath to let you go no more (half rases herself). To look into your eyes. All light, indeed, came from your eyes. I, grew duzy, when I looked upon you... (In remissionee similing, mysterously, tenderly): Now kissing you! kas myself to death.

(Deep silence. She looks at him persistently. Suddenly after a pause! But so strange your eye is (astonished). Where are you looking? (More intensely): Then what are you seeking? (Looks around; towards the balconyl: Is someone standing there? (Back again, her hand on her forehead): But how was it the last time? /More and more absorbed!: Was not that also then in your look? (Strenuously searching in her memory): No, only so distracted . . or . . and suddenly you took hold of yourself (Becoming more and more clear): And for three days you were not with me . no time . So often you have not had time in these last months. (Wailing, as if warding off something): No, that really is not possible , that really is , , (in lightning recollection): Ah! now I remember . . the sigh in half sleep . . I ke a name . . you kissed the question away from my lips. (Pandering): But why did he promise me to come today? (In mad anguish): I will not have it . . no, I will not . . (Springing up, turning around): Why did they kill you? Here before the house. Did someone discover you? (Cryna out, as if clinaina): No, no .. my only sweetheart .. not that .. (Trembling): Oh, the moon staggers . I cannot see . . Just look at me . . Irages suddenly): Again you are looking there?.../Towards the balconyl: Where is she then...the witch the hussy , the woman with the white arms , . (scornfully): Oh, you do love them the white arms . how you kiss them red . . (With clenched fists/: Oh, you ... you wretch, you liar ... you ... How your eyes evade me! Do you cringe for shame? (Strikes with her foot against himl: Have embraced her? Yes? . . /Shaken with disgust!: so tenderly and avidly and I waited. Where did she run, when you lay in blood? ... I want to drag her here by her white arms ... so faesture: breaking down/: There is no place here for me. (bursts into sobs). Oh! not even the grace that I may die with you .. (Sinks down. weepingl: How dearly, how dearly I have loved you ... Far from all things I lived i strange to everything . (sinking into revene): I knew nothing but you. this whole year.. since you took my hand for the first time . . oh, so warm . never before did I love anvone so . . Your smile and your talk . . I loved you so dearly . /Silence and sobbing. Then softly, getting upl: My sweetheart .. my only darling .. have you kissed her often? . . while I was dying of longing. (Whispering): Have you loved her very much? [Implonng]: Do not say, yes .. You smile painfully. Perhaps you have also suffered perhaps your heart called after her .. /More calmly, warmly): Was it your fault? . Oh. 1 cursed you .. but your pity made me happy .. I believed .. was in bliss

Stillness. Dawn in the east on left. Low in the sky are clouds flooded by a flant light, shimmening yellowsh like a candlelight. She stands up? Beloved, belaved, the morring comes... what should I do here alone? ... In this endiess life... in this dream without limits and colors. for my limit was the spot at which you ware... and all colors of the world burst forth from your eyes... The light will come for all... but I alone in my night?... The morring parts us... always the morring... So hard you kiss at parting ... again an eternal day of waiting... Oh but you will awake no more... Thousand people march by... I do not perceive you... All are living... their eyes flame... Where are you?... If More softly! it is dark... your kss like a flery sign in my night, my lips burn and gleam... towards you... (crying out in delight). Oh, or you here... (towards something! I was seeking...

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ROBERT HALL LEWIS

CONCERTO FOR CHAMBER ORCHESTRA London Sinfonietta, composer conducting SERENADES David Burge, pianist THREE PRAYERS OF JANE AUSTEN Gregg Smith Singers, Gregg Smith conducting



ROBERT HALL LEWIS

CONCERTO FOR CHAMBER ORCHESTRA
Adagio non tanto — Allegro moderato
Adagio grazioso — Allegro non troppo
London Sinfonietta; Robert Hall Lewis,
conductor
SERENADES FOR PIANO SOLO
David Burge, pianist
THREE PRAYERS OF JANE AUSTEN

HREE PRAYERS OF JANE AUSTEN Give us grace, almighty Father Almighty God Father of Heaven

Gregg Smith Singers; Gregg Smith, conductor; Oresta Cybriwsky, pianist; Michael Levanson, percussionist

ROBERT HALL LEWIS (b. 1926, Portland, Oregon) has composed three symphonies, three string quartets and numerous chamber, choral and solo works. Among his principal teachers were Hans Erich Apostel in Vienna and Nadia Boulanger in Paris. He holds degrees from the Eastman School of Music and diplomas from the Paris Conservatory and the Vienna Academy of Music, where he was awarded the graduation prize in composition by the Austrian Ministry of Education. His varied background includes activity as trumpeter, both jazz and symphonic, prainst, conductor and lecturer (for the U.S.I.A. in Austria and elsewhere). His conducting teachers were Pierre Monteux and Eugene Bigot.

Lewis' orchestral music has been performed by major symphony orchestras in America and Europe; his chamber and choral music has also been presented by many prestigious groups here and abroad, including performances in such locations as Athens, Rome, Munich, Paris, Berlin, Barcelona, Hono-Iulu and South Korea. His honors include a Kosciuszko Foundation Chopin Scholarship, two Guggenheim Fellowships, the Walter Hinrichsen Award for Composers (presented by Columbia University), an award from the American Academy of Arts and Letters, a Fellowship-Grant from the National Endowment for the Arts, a Maryland State Artist Fellowship Award and ASCAP awards annually since 1969. He has been Composerin-Residence at the American Academy in Rome and Scholarin-Residence at the Rockefeller Foundation Study Center in Italy. He has received commissions from the Koussevitzky Music Foundation, the McKim Fund of the Library of Congress, the Hans Kindler Foundation, the Baltimore Symphony, Indiana University and others. He is Professor of Music at Goucher College, Professor of Composition at the Peabody Institute of the Johns Hopkins University and Music Director of the Chamber Music Society of Baltimore, His music appears on CRI SD 263, 331

"The CONCERTO FOR CHAMBER ORCHESTRA was completed in July, 1967 in London; at that time, I was living there on a grant from the Guggenheim Foundation (to which the work is dedicated), and revised in 1972 point or its premiere with the Kol Israel Orchestra with Sergiu Comissiona conducting. I intended my CONCERTO to be a brilliant showpiece for small orchestra. Itlate found that I had written a solo for almost every instrument of the orchestra; there may be heard, therefore, a combination of soloistic interjections with full ensemble texture



Photo © Sophie Baker

"A short, slow introduction containing diverse harmonies, solo notives and bright colors sets the general character of the work. The subsequent allegro moderato contains short thematic statements in the brass, giving rise to more fully developed contrauntal passages by both brass and woodwinds. The contrasting second section presents thematic material in solo strings, followed by more varied ensemble material.

"The second movement begins atmospherically in quiet solo winds, strings and percussion, followed by cadenzas for English horn and flute. A contrasting horn solo concludes with a transitional cadenza (bass clarinet, bassoon, violin, viola) leading to the brilliant climactic conclusion.

"My SERENADES FOR PIANO SOLO were completed in August, 1970, and were premiered in Alice Tully Hall by the Hungarian-American pianist, Agi Rado, to whom the work is dedicated. The work consists of five sections, connected by two shorter, more freely organized episodes, in which aspects of previous material are presented. My intention was to create a mood of fantasy and reflectiveness, shifting imagery, subtle contrasts and refined beauty, Inherent in the music are several antitheses: continuity-discontinuity, simplicity-complexity, delicacy-force, and static impressions versus gestures of more intense rhythmic motion.

THREE PRAYERS OF JANE AUSTEN was commissioned in memory of Alberta H. Burke, who died on May 22, 1975, and of the 200th anniversary of the birth of Jane Austen. Although I had planned the composition in a style much simpler than that of my music of the past decade, my imagination led me to hear numerous colors and textures both in the vocal and instrumental areas which I had not previously employed. I felt a need for unconventional piano and percussion timbres to enrich the total sonic effect, such as muting the strings with the left hand, rubbing the strings and striking them with the palms of hands. Bowed cymbals, struck and bowed antique cymbals, tubular bells and tamtam play important roles. Conceptually, the various vocal and instrumental resources began to fuse with the text in so natural a manner that I decided I could compose the work only in the more advanced style. Thus, in the first movement, chanting and whispering, speaking lightly in close alternation, and projecting rhythmic motives in quiet, random style may be heard in addition to more traditional expression.

"Near the opening of the second movement, the chorus is divided into two halves and is treated antiphonally. A recitative-

like section later includes distribution of single words among four soprano soloists against dark chords in the lower voices. Certain elements from the first two movements are repeated in the third movement for dramatic effect and unity, in combination with sections for double chorus and a passage in quiet eight-part harmony. Following the most powerful, dramatic section of the composition, a repeated motive presented in staggered, whispening fashion brings the PRAPERS to a close."

The LONDON SINFONIETTA was founded in 1968 and has established itself as one of the major English orchestras of our time. It may also be heard on CRI SD 280, 474 and 475. DAVID BURGE is internationally acclaimed as a concert pianist, recording artist, lecturer, writer, and teacher. Since 1975 he has been Chairman of the Piano Department of the Eastman School of Music in Rochester, New York. He appears on CRI SD 345 and 407. The GREGG SMITH SINGERS are one of America's few professional choruses. Smith, himself a composer, is noted for conducting his ensemble in outstanding interpretations of contemporary music. They may be heard on CRI SD 241, 341 and 376.

CRI's Board of Trustees wishes to express its gratitude to The Mary Duke Biddle Foundation and The Norman and Rosita Winston Foundation for support during 1982-83.

This record was made possible by grants from generous friends of the composer; the Publication-Research Fund of Goucher College and the Provost's Fund of the Johns Hopkins University CONCERTO — Presser (ASCAP): 14'38"

Recorded by James Burnett, London, April 1980 SERENADES — Henmar (C.F. Peters — ASCAP): 8'35" Recorded by David Howard, Denver, Colorado, 1971 THREE PRAYERS — Presser (ASCAP): 23'15" Recorded by David Hancock, New York City, 1978 FOR CRIL—

Producer: Carter Harman
Product Manager: Michael Bennett
Art director/designer: Judith Lemer
Cover etching by Barbara B. Lewis, 1980
LC#: 83-745013

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TEXTS INCLUDED ON INSERT



THREE PRAYERS OF JANE AUSTEN 1775-1817 (abridged)

PRAYER ONE

Give us grace almighty Father, so to pray, as to deserve to be heard, to address thee with our hearts, as with our lips. Thou art everywhere present, from thee no secret can be hid. May the knowledge of this, teach us to fix our thoughts on thee, with reverence and devotion that we pray not in vain.

Give us a thankful sense of the blessings in which we live, of the many comforts of our lot; that we may not deserve to lose them by discontent or indifference.

Be gracious to our necessities, and guard us, and all we love, from evil this night. May the sick and afflicted, be now, and ever thy care; and heartily do we pray for the safety, for the comfort and protection of the orphan and widow, and that thy pity may be shewn upon all captives and prisoners.

Hear us almighty God, for his sake who has redeemed us, and taught us thus to pray, Our Father which art in heaven.

PRAYER TWO

Almighty God! Look down with mercy on thy servants here assembled and accept the petitions now offered up unto thee. Pardon oh God! The offences of the past day. We are conscious of many frailities; we remember with shame many evil thoughts and neglected duties; and we have perhaps sinned against thee and against our fellow creatures in many instances of which we have no remembrance.

Thou knowest the infirmity of our nature, and the temptations which surround us. Be thou merciful, oh heavenly Father! to creatures so formed and situated. May the comforts of every day, be thankfully felt by us, may they prompt a willing obedience of thy commandments and a benevolent spirit towards every fellow creature.

Pardon oh Lord! The imperfections of these our prayers, and accept them through the mediation of our blessed saviour, in whose Holy words, we further address Thee, our Father.

PRAYER THREE

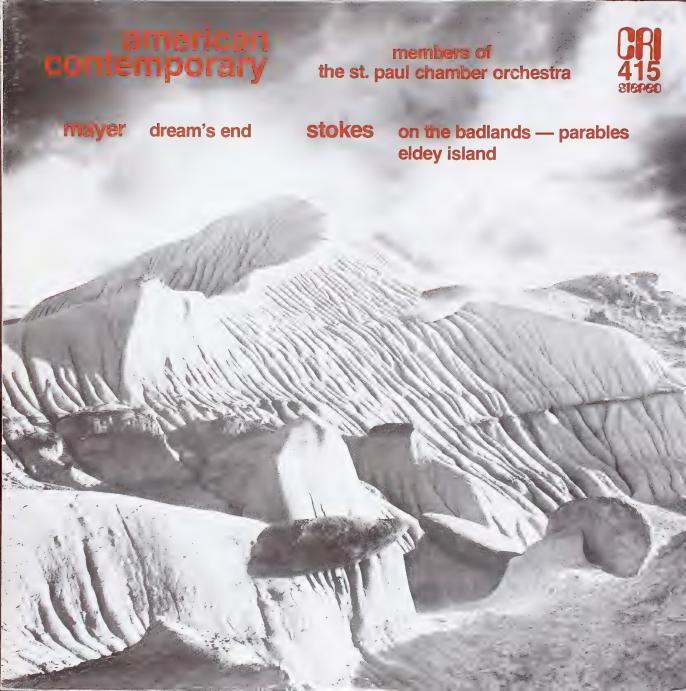
Father of heaven! whose goodness has brought us in safety to the close of this day, dispose our hearts in fervent prayer. We thank Thee with all our hearts for every gracious dispensation, for all the blessings that have attended our lives, for every hour of safety, health and peace, of domestic comfort and innocent enjoyment.

May thy mercy be extended over all mankind, bringing the ignorant to the knowledge of Thy truth, awakening the impenitent, touching the hardened. Look with compassion upon the afflicted of every condition, assuage the pangs of disease, comfort the broken in spirit.

Grant this most merciful Father, for the sake of our blessed saviour in whose holy name and words we further address Thee. Our Father which art in heaven.

CRI SD 473

COMPOSERS RECORDINGS, INC. 170 West 74th Street, N.Y., N.Y. 10023



MEMBERS OF THE ST. PAUL CHAMBER ORCHESTRA

WILLIAM MAYER

- DREAM'S END 1. Extremes
- 2. Mostly Clarinet
- 3. Buzzings
- 4. 20th Century Guest at an 18th Century Musicale Interlude of Air
- 5. Appalachian Echoes
- 6. Burlesca (funicula ridicula)
- 7. Mostly Piano
- 8. Dream's End

Romuald Teco. violin: Priscilla Rybka, French horn; Peter Howard, cello; Richard E. Killmer, oboe; Timothy J. Paradise, clarinet; Layton James, piano; William McGlaughlin, conductor

from Yale University and the Mannes College of Music. Since ous. But after shelving it, I longed for its return. Hence the title his composition studies with Roger Sessions, Felix Salzer, and Funicula Ridicula. Otto Luening, he has received awards including a Guggenheim Fellowship; grants from the National Endowment for the Arts. ERIC STOKES the New York Council on the Arts, and the Michigan Council of the Arts; and Ford Foundation recording grants, one of which made possible the recording of his BRASS QUINTET (CRI 291).

Mayer's works have been performed by many leading orchestras, including Philadelphia, Minnesota, Milwaukee, Cincinnati, Buffalo, and the London Philharmonic; by such artists as Stokowski, Skrowaczewski, Max Budolf, Gerard Schwarz, Eleanor Steber, and William Masselos. His chamber works have been presented by the St. Paul Chamber Orchestra, the American Brass Quintet, the Dorian Woodwind Quintet, and others. His composition for children, Hello, World!, was chosen by the Philadelphia Orchestra to represent the International Year of the Child (1979)

In addition to composing, Mayer has written articles on contemporary music for the U.S. Information Agency and the New York Times Magazine. He presently (1980) serves as treasurer for The MacDowell Colony and Chairman of the Board of CRI. Among his recent compositions is an opera based on James Agee's Pulitzer Prize-winning novel, A Death in the Family. The composer writes

When asked by the American Artists Series to write a chamber piece using any group of instruments I wanted, I felt as if I had been given carte blanche in a pastry shop. My original plan was to use the violin, cello, and French horn as 'dream' instruments contrasting with the here-and-now sounds of an oboe and clarinet. The sixth instrument, a piano, was to be a kind of bridge. Such a plan may sound impressive in program notes, but when I got down to writing the piece, these classifications soon went by the board. Following one's instincts, it seems, can leave the best laid plans in shreds

"The fact is that each instrument is a world within itself. While the lontano sounds of the French horn in the movements entitled Extremes and Appalachian Echoes could be called dreamlike, the brassy eruptions of the same instrument in the movement entitled Funicula Ridicula are anything but dreamlike. In fact, the latter sounds closer to the alarm clock shattering our dreams. And, of course, an instrument's timbre does not exist in a vacuum apart from the musical use to which it is put.

'In DREAM'S END, the music often comments on itself or cuts itself off with guillotine-like dispatch - as if a critic had entered the scene. These interruptions are generally goodnatured, for if the composer's right hand is slapping his left, the blow is apt not to be too heavy. This playful schizophrenia reaches its apex in the movement entitled 20th Century Guest at an 18th Century Musicale

For the most part the instruments speak in this piece as individuals rather than as part of a bloc. Beyond the conversational sallies and rejoinders, there is an overall pattern of a poignant motif (built or a descending second and third) which recurs throughout the work in different guises.

"The commission for this piece happened to fall at a sad time for my family, coming soon after the sudden death of a young and vibrant family member, which prompted the title DREAM'S END. Having designated the work as a memorial for a young person. I have sometimes wondered whether its mirth might not be out of place - but as I write these notes I recall the observation that humor is one way to deal with the tragedy of existence. so perhaps these juxtapositions of jest and poignance are not contradictory after all.

A word about the titles of some of the movements seems to be in order. Extremes (first movement) refers to the wide range of register, dynamics, texture, and dissonant content of the movement, Buzzinas (third movement) represents two flies hopping about and annoying each other. Funicula Ridicula (sixth movement) came into being when, as I was writing this burlesca, the old song 'Funiculi, Funicula' poked its head out of the musical fabric. The tune seemed at odds with a 'serious WILLIAM MAYER (b. New York, 1925) has received degrees contemporary piece, and I heard myself saving. This is ridicul-

- ON THE BADLANDS PARABLES
 - 1. through quiet's gulch small riven winds pursued, persist ...
 - until the birds/its swinging air/shall acrobat no more
- 3. The Anvil of Emptiness St. Paul Chamber Orchestra; Dennis Russell Davies, conductor **ELDEY ISLAND**

Cynthia Stokes, flute and piccolo

ERIC STOKES (b. 1930, Haddon Heights, NJ) studied at Lawrence College with James Ming, the New England Conservatory with Carl McKinley, and the University of Minnesota with Paul Fetler. He has lived in Minneapolis since 1959, studying and teaching at the University of Minnesota, where he established the electronic music studio in 1970 and the New Music Ensemble in 1972.

Stokes writes: "To me any sound is potentially interesting and useful in a composition. As such, sounds are inherently innocent and free. However, their freedom and innocence are restricted and compromised by that with which we associate them and by the 'musical' qualities or lack thereof we attribute to them. My aim as composer, then, is to hold open that freedom and innocence as widely as possible so that any sound may contribute fresh associations and sonic combinations not heard before.

In composing ON THE BADLANDS - PARABLES, I gave electronically generated sound a place much like a fifth choir of the traditional orchestra. The title and those of the three movements constitute a primary, indispensable compositional decision - a kind of ignition link without which the piece could never have gotten properly started.

I was commissioned to compose the work by the St. Paul Chamber Orchestra in 1972. The first performance was conducted by Sydney Hodkinson on June 3rd of that year in Minneapolis.

ELDEY ISLAND was composed in response to a call for a solo piece for recorder (Blockflöte) from Hans Maria Kneihs. The title refers to the extinction of the legendary sea-bird, the great auk, or 'Geirfugl,' the penguin of the North.

'in 1830, a voicano erupted under the sea near Iceland, causing a seaquake that changed the contours of the coastline. Geirfugl Island, the last home of the great auk, disappeared beneath the waves. Museum directors around the world awoke to the fact that a species that had once numbered in the millions was virtually extinct. What worried them was that there were hardly any specimens of the great auk - skeletons, stuffed birds, eggs in their collections.

'It turned out that a few of the animals had taken refuge on nearby Eldey Island. On June 3, 1844, fourteen men set out from Iceland for Eldey Island. They spotted two auks that, as the men approached, ran along under the high cliff, their heads erect, their little wings somewhat extended. The men cornered them before they could reach the safety of the sea, strangled them, and threw them into the boat. The men sold the two carcasses for nine pounds. The great auk was extinct.

The piece may be played by any solo wind player using instruments of a single family: recorders, saxophones, oboes, etc. This version is played on flute alternating with piccolo. The soloist records his own playing on the tape to which a simple ring-modulated episode is added at the end. The performer plays live in concert with this self-prepared tape.

DENNIS RUSSELL DAVIES has led the St. Paul Chamber Orchestra since 1972. He is Music Director of the Cabrillo Music Festival in California and serves as Music Advisor to the American Composers Orchestra. In 1980 he will relinquish his St: Paul post to be General Music Director of the Stuttgart Opera WILLIAM MC GLAUGHLIN is the Associate Conductor of the St. Paul Chamber Orchestra.

CYNTHIA STOKES studied flute with James Pappoutsakis of the Boston Symphony Orchestra. She performs frequently in orchestral and chamber music concerts, and with the Minnesota Opera Company. She is on the faculty of St. Olaf's College in Northfield, Minnesota.

This record was made possible by grants from the Jerome Foundation and private dopore

Produced by Carter Harman Art direction: Judith Lemer

Cover © Arthur Paxton 1980 DREAM'S END - MS. (ASCAP): 19'45"

recorded by Dennis Rooney in St. Paul Minnesota ON THE BADLANDS - PARABLES - Horspfal Music Concern

(ASCAP): 12'25 ELDEY ISLAND - Smith Publications (ASCAP): 7'35' recorded by David Hancock at the Church of the Holy Trinity.

New York City

LC#s: Mayer 79-750921, Stokes 79-750922 P 1980 Composers Recordings, Inc.

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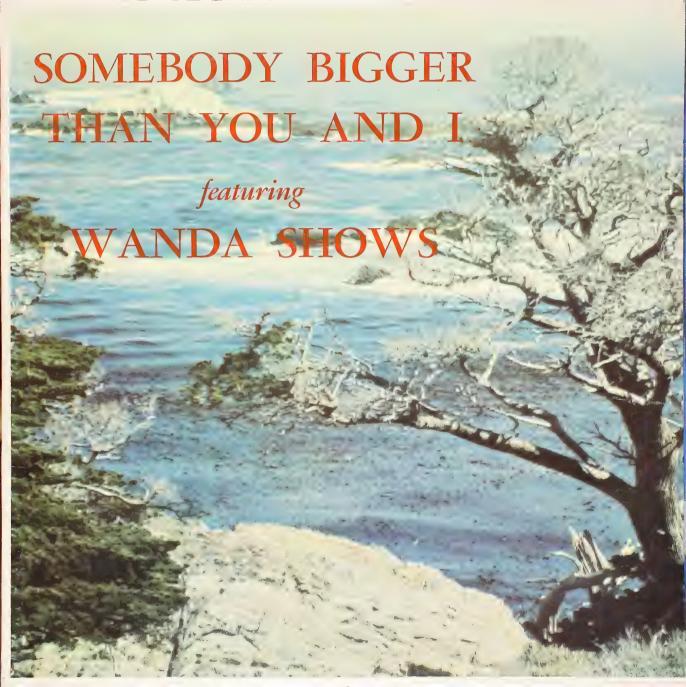
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SOMEBODY BIGGER THAN YOU AND I

featuring

WANDA SHOWS

ACCOMPANISTS

GLORIA ARGUE - Organ

NANCY LITTLE - Piano

DALE STRAND - Guitar

CHUCK TERRY - Bass

THE TEMPLE TONES

SIDE ONE

- 1. SOMEBODY BIGGER THAN YOU & I
- 2. HOW CAN I HELP BUT LOVE HIM
- 3. HE WAS THERE
- 4. THIS WORLD IS NOT MY HOME
- 5. HE GIVETH MORE GRACE
- 6. AT THE FOOT OF THE OLD RUGGED CROSS

SIDE TWO

- 1 THE LILY OF THE VALLEY
- 2. THE WAYFARING STRANGER
- 3. HEAVEN WILL SURELY BE WORTH IT ALL
- 4. DON'T SPARE ME
- 5. FIRST PLACE
- HEAVEN CAME DOWN AND GLORY FILLED MY SOUL



The rich contralto voice of Wanda Shows, who hails from Natchez, Mississippi, has been dedicated to Jesus Christ. Since early childhood, as a member of a devout Christian family, Wanda has been active in the church. Through a busy youth she was constantly engaged in trio, choir and solo work.

Wanda attended Evangel College in Springfield, Missouri, where she was the featured alto soloist of the Concert Choir and a member of the Mela-Tones Trio which traveled for the College in 49 states, Canada and Jamaica. While at Evangel an event occurred which was destined to change the entire course of Wanda's life. She met and fell in love with Ross... they becamed engaged, dedicated their lives to God, and planned to enter into full-time ministry. In December of 1963 tragedy struck! Ross was instantly killed in an automobile accident. Somebody bigger than you and I had stepped in and changed the course of Wanda's life. Although many questions went over in her mind, God had a purpose and plan for "all things work together for good to them that love God." "Somebody Bigger Than You And I" is a part of that plan.

Wanda has found an expression of worship to God through the medium of song and her interpretation of favorite gospel hymns as heard on this record has real spiritual depth and meaning to the listener, directing him to find faith and hope in Christ.





SIDE ONE

SWEET LUCY* 5:27

WIRES* 3:18

WILD AND SHY*** 7:35

AT WILL*** 4:15

SIDE TWO

BANANA TREE*** 4:56

A SONG OF LOVE** 6:16

NEW LOVE 4:25 (Canção Do Nosso Amor)***

BOTTOM HEAT* 5:00

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ELECTROLA

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RAUL DE SOUZA:

PATRICE RUSHEN:

DAWILLI GONGA:

EMBAMBA:

LEON NDUGU CHANCLER:

FREDDY HUBBARD:

IAN UNDERWOOD:

AL McKAY:

AIRTO:









JOHN HARBISON FIVE SONGS OF EXPERIENCE

SIDE 1



CRI SD 313-A stereophonic

The Cantata Singers and Ensemble John Harbison, conductor

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JOHN HARBISON BERMUDA TRIANGLE

Albert Regni, tenor saxophone; Helen Harbison, amplified cello; Robert D. Levin, electric organ

SIDE 2



CRI SD 313-B stereophonic

TRIO

The Wheuton Trio Nancy Cirillo, violin; Jay Humeston, cello; Victor Rosenbaum, piano

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EMMANUEL GHENT ENTELECHY

JOHN GRAHAM, violist; ROBERT BLACK, pianist

SIDE 1



CRI SD 446-A stereophonic

VINCENT PERSICHETTI PARABLE XVI, Op. 130

JOHN GRAHAM, violist

P 1981 Composers Recordings, Inc.

RECORDINGS INC.

ROBERT POLLOCK VIOLAMENT

JOHN GRAHAM, violist

SIDE 2



CRI SD 446 - B stereophonic

MILTON BABBITT COMPOSITION FOR VIOLA AND PIANO

JOHN GRAHAM, violist; ROBERT BLACK, pianist

P 1981 Composers Recordings, Inc.

RECORDINGS INC

LEON KIRCHNER SONATA

1. Lento-Doppio movimento-Quasi adagio 2. Adagio 3. Allegro risoluto

SIDE 1



CRI SD 461 - A stereophonic

SEYMOUR SHIFRIN RESPONSES

ROBERT TAUB, pianist

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RECORDINGS INC. COMPOSERS

MILTON BABBITT THREE COMPOSITIONS FOR PIANO

SIDE 2



CRI SD 461 - B stereophonic

BELA BARTOK SONATA

- 1. Allegro moderato
- 2. Sostenuto e pesante
 - 3. Allegro molto

ROBERT TAUB, pianist

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CRI SD 520 Side B stereo



John Anthony Lennon
Voices for String Quartet (1982) (12'30")
Kronos Quartet

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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD ROBERT STARER

SIDE 1



CRI SD 453-A stereophonic

ANNA MARGARITA'S WILL

PHYLLIS BRYN-JULSON, soprano; KARL KRABER, flutist; STEPHEN KATES, cellist; PAUL INGRAHAM, hornist; DONALD SUTHERLAND, pianist

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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD DANIEL PERLONGO

SIDE 2



CRI SD 453-8 stereophonic

RICERCAR

PITTSBURGH NEW MUSIC ENSEMBLE, DAVID STOCK, conductor

FRAGMENTS

JAMES WALKER, flutist; RONALD LEONARD, cellist P 1981 Composers Recordings, Inc.





Ernst Krenek
String Quartet No. 5



Sonate Allegro, molto deciso ed energico (9'01") Thema und Variationen (16'34")

Thouvenel String Quartet

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CRI SD 522 Side B stereo

Ernst Krenek
String Quartet No. 5



Phantasie Adagio (12'17")

Thouvenel String Quartet

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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD URSULA MAMLOK **SEXTET (1977)** PARNASSUS; ANTHONY KORF, conductor

SIDE 1



CRISD 480-A stereophonic

WHEN SUMMER SANG (1980) DA CAPO CHAMBER PLAYERS

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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD LAWRENCE WIDDOES **TIRZAH (1981) ANDREW THOMAS, pianist**

SIDE 2



CRI SD 480-B stereophonic

SONATINA (1963) PAIGE BROOKE, flutist; ANDREW THOMAS, pianist ACANTHUS (1972) NANCY ALLEN, harpist; DANIEL DRUCKMAN, vibraphonist

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RECORDINGS

A STORES ROBERT-PARRIS CONCERTO FOR TROMBONE (with Winds, Percussion, Plano and Strings)





CRI 231 USDA Universal stereo

- 1. NOCTURNE
- 2. PERPETUAL MOTION

CONPOSERS Roman Siwek Irombone Polish National Radio Drehastra Edzistan Szostak, conductor

Rocardic by Potskie Nagrania

RECORDINGS

RECORD VO **CONTRA MORTEM ET TEMPUS**

Aeolian Quartet of Sarah Lawrence College



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Raymond Beskoches, percussion

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Ben Johnston Sonnets of DesolationThe New Swingle Singers



Visions and Spels (beginning)
The New Verbal Workshop

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CRI SD 515 B stereophonic

Ben Johnston



Visions and Spels (conclusion)
The New Verbal Workshop

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CRISD 510-A stereophonic

Music of Alexei Haieff

1984 ComposersRecordingsIncorporated



Sonata for Piano in three parts, played without pause

Leo Smit, piano

CRI SD 510-B stereophonic

Music of Alexei Haieff

Notes of Thanks

- 1. Canzonetta Sporca
- 2. Minsky's Sans Souci
- 3. Love Song Italienne
- 4. Chanteuse
- 5. Echo-Berceuse
- 6. Finalino

Gifts and Semblances

- 1. For and About Aaron
- 2. Two Ostinati
- 3. To Hang on a Christmas Tree
- 4. Scirocco-Porto Ercole

Leo Smit, piano

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CORO DA ACACEMIA DE AMADORES DE HISSICA

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CRI SD 512 Side A stereo

Henry Brant Western Springs (beginning) (21'07")



La Jolla Civic/University Symphony Orchestra & Chorus Thomas Nee and Henry Brant, orchestral conductors David Chase and Amy Snyder, choral conductors

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CRI SD 512 Side B stereo

Henry Brant Western Springs (conclusion) (16'52")



La Jolla Civic/University Symphony Orchestra & Chorus Thomas Nee and Henry Brant, orchestral conductors David Chase and Amy Snyder, choral conductors

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Side 1

CRI SD 503-A stereophonic

Arnold Schoenberg

Erwartung

1984 Composers
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Susan Davenny Wyner, soprano; Orchestra of the 20th Century; Arthur Weisberg, conductor

Side 2

CRI SD 503-B stereophonic

Stefan Wolpe

Symphony

1984 Composers
 Recordings
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Orchestra of the 20th Century; Arthur Weisberg, conductor COMPOSERS

RECORDINGS AVC

MUSIC OF ROBERT HALL LEWIS CONCERTO FOR CHAMBER ORCHESTRA

- 1. Adagio non tanto Allegro moderato
- 2. Adagio grazioso Allegro non troppo

LONDON SINFONIETTA; ROBERT HALL LEWIS, conductor

SIDE 1



CRI SD 473-A stereophonic

SERENADES FOR PIANO SOLO DAVID BURGE, pianist

1983 Composers Recordings, Inc.

OMPOSERS

RECORDINGS AVC

MUSIC OF ROBERT HALL LEWIS THREE PRAYERS OF JANE AUSTEN

- 1. Give us grace, almighty Father
- 2. Almighty God
- 3. Father of Heaven

SIDE 2



CRI SD 473-B stereophonic

GREGG SMITH SINGERS; GREGG SMITH, conductor; **ORESTA CYBRIWSKY**, pianist; MICHAEL LEVANSON, percussionist

1983 Composers Recordings, Inc.

COMPOSERS

RECORDINGS AVC.

WILLIAM MAYER DREAM'S END

5/0/E 1



CRI SD 415-A stereophonic

Members of the ST. PAUL CHAMBER ORCHESTRA; WILLIAM McLAUGHLIN, conductor

© 1980 Composers Recordings, Inc.

RECORDINGS IVC COMPOSERS

ERIC STOKES ON THE BADLANDS--PARABLES

SIDE 2



CRI SD 415 B stereophonic

- 1. through quiet's quich small riven winds pursued, persist . . .
- 2. until the birds/its swinging air/shall acrobat no more

3. The Anvil of Emptiness

ST. PAUL CHAMBER ORCHESTRA: **DENNIS RUSSELL DAVIES, conductor**

ELDEY ISLAND

CYNTHIA STOKES, flute and piccolo

© 1980 Composers Recordings, Inc.





SOMEBODY BIGGER THAN YOU AND I

WANDA SHOWS SINGS

Side 1



33 1/3 RPM

SOMEBODY BIGGER THAN YOU AND 1 - 2:36
HOW CAN I HELP BUT LOVE HIM - 2:24
HE WAS THERE - 2:38
THIS WORLD IS NOT MY HOME - 1:32
HE GIVETH MORE GRACE - 4:06
AT THE FOOT OF THE OLD
RUGGED CROSS - 3:34

SOMEBODY BIGGER THAN YOU AND I

WANDA SHOWS SINGS

Side 2



33 13 RPM

THE LILY OF THE VALLEY - 3:00
THE WAYFARING STRANGER - 3:44
HEAVEN WILL SURELY DE WORTH
IT ALL - 2:12
DON'T SPARE ME - 2:54
FIRST PLACE - 2:34
HEAVEN CAME DOWN
AND GLORY FILLED
MY SOUL - 3:23





ATR 010
F 668.035 A
Pressed in W. Germany
EMI Electrola GmbH



GEMA

1. Sweet Lucy (Duke) 5:25, Mycenae Music Publishing Comp 2. Wires (Duke) 3:15,

Mycenae Music Publishing Comp. 3: Wild and Shy (de Souza) 7:28,

Lion's Pride Music 4. At Will (de Souza) 4:13, Lion's Pride Music

RAUL DE SOUZA

ATR 010 SIDE 2
F 668.035 B
Pressed in W. Germany by
EM! Electrola GmbH



GEMA

- 1. Banana Tree (Donato) 4:54, Tijuca Music
- 2. A Song Of Love (Liston Smith) 6:15, Cosmic Echos Publ./Unichappell Music
 - 3. New Love (Silveiro-Madeiros) 4:27,
 - Berna Music Inc. 4. Bottom Heat (de Souza) 5:05, Lion's Pride Music

RAUL DE SOUZA



HARVEST

Stereo SW-11078

1. OBSCURED BY CLOUDS (Waters-Gilmour) ASCAP 3:02 2. WHEN YOU'RE IN ASCAP 2:22

(SW 1-11078)

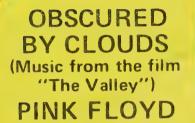
(Waters-Gilmour-Mason-Wright) 3. BURNING BRIDGES

Side

- (Wright Waters) ASCAP 3:24
- 4. THE GOLD IT'S IN THE ... (Waters-Gilmour) ASCAP 3:00
- 5. WOTS...UH THE DEAL (Waters Gilmour) ASCAP 5:03
- 6. MUDMEN (Wright Gilmour) ASCAP 4:16

Produced by Pink Floyd Recorded in England P 1972 EMI Records, Inc.

Cally James Color



HARVESTO

1. CHILDHOOD'S END (Gilmour) ASCAP 4:27

2. FREE FOUR (Waters) ASCAP 4:07

3. STAY (Wright Waters) ASCAP 3:58

4. ABSOLUTELY CURTAINS (Waters-Gilmour-Wright-Mason) ASCAP 5:49

Produced by Pink Floyd Recorded in England

₱1972 EMI Records, Inc.

AFTOL WARRA HEN

Stereo

SW-11078 (SW 2-11078)

Side 2

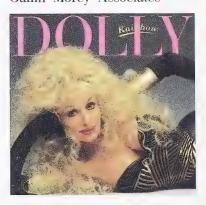
DOLLY

Duet with Smokey Robinson

KNOW YOU BY HEART



Produced by Steve "Golde" Goldstein Executive Producer: Dolly Parton Remixed at Conway Recording Studios by Mick Guzauski Mastered by Bernie Grundman Management: Gallin·Morey·Associates



Also Available: Dolly Parton's Lp "Rainbow" on Columbia Records, Cassettes and Compact Discs (40968)

Photography: Raul Vega 38-07727

Smokey Robinson appears courtesy of Motown Record Corporation

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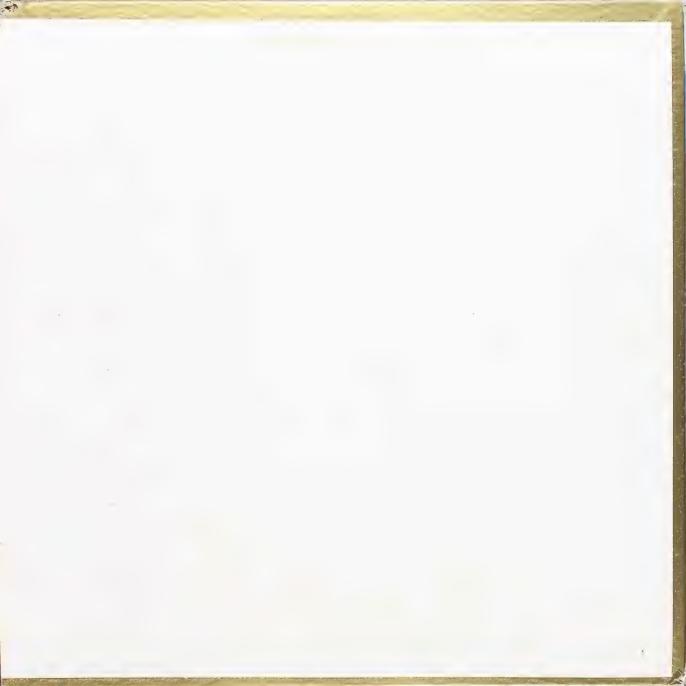


The BERKELEY HIGH SCHOOL

MARGIN ALONG HIGH SCHOOL

ROBERT LUTT, Conductor

WALT ROSSI, Student Conductor





COLUMBIA

® "Columbia," Marcas Reg.

STEREO 4:20

Remixed at Conway Recording Studios by Mick Guzauski



45 RPM
DEMONSTRATION
NOT FOR SALE
38-07727
ZSS 173835
© 1987 CBS
Records Inc.

Publisher:
Irving Music Inc.
Boy Meets
Girl Music
Pitchford Music

Pitchford Music (BMI)

DOLLY PARTON

I KNOW YOU BY HEART (DUET WITH SMOKEY ROBINSON)

-G. Merrill - S. Rubicam - D. Pitchford - Taken From The Columbia Lp: ''RAINBOW'' FC 40968/Produced by Steve ''Golde'' Goldstein/Executive Producer: Dolly Parton Mastered by Bernie Grundman

Berkeley High School Marching Band

presents

MARCH ALONG

Robert Lutt - Conductor Walt Rossi - Student Conductor

331/3 RPM



LRS 3364-2476 A

Fanfare B.H.S. Fight Song Berkeley High School Song Football Hero Alma Mater Berkeley High School Marching Band

presents

MARCH ALONG

Robert Lutt - Conductor Walt Rossi - Student Conductor

331/3 RPM



LRS 3364-2476 B 2

Washington and Lee Swing Cotton Candy B.H.S. Twist Hello Dolly Cadence



RECORD PREVUE



RCA VICTOR DIV CAMDEN, N. J.

Tollie House of Music (BM1)

(F2PW-7554)



RADIO CORPORATION OF AMERICA

NOT FOR SALE 47-6336 "NEW ORTHOPHONIC"

HIGH FIDELITY

HANDS OFF (Jay McShann-Priscilla Bowman)

NAN WYNN

with Orchestra and Chorus

Time: 2:44

RCA VICTOR

RECORD PREVUE



RCA VICTOR DIV. CAMDEN, N. J.

Hill and Range Songs (BMI)

(F2PW-7555)



RADIO CORPORATION OF AMERICA

NOT FOR SALE

47-6336
"NEW ORTHOPHONIC"
HIGH FIDELITY

THE LORD IS A BUSY MAN

NAN WYNN

with Orchestra and Chorus

Time: 2:18

NILSSON

Arranged by Harry
Orchestration and conducting by Ken Ascher
Featuring The Masked Alberts Orchestra
Produced by John Lennon





STEREO PB-10001 PB-10001-B

Victor

Blackwood Music, Inc., BMI 3:37

DON'T FORGET ME

(from the "Pussy Cats" album)
(H. Nilsson)

TMK(a) @ REGISTERED • MARCA(a) REGISTRADA(a) RCA CORP.—MADE IN U.S.A. @ 1974 RCA RECORDS





Central Line ® Music (PRS)/ Copyright Control

Original Sound Recording made by Phonogram Ltd.

2-56474 Intl. #6059478

PRODUCED BY ROY CARTER FOR LOVELITE ENTERPRISES

WALKING INTO SUNSHINE (Linton Beckles/Lipson Francis/Roy Carter)

Engineers: Dennis Weinreich (Recording) Pete Walsh (Mixing) (P) 1981 Phonogram Ltd.



2-56516 Intl.#6059478

PRODUCED BY **BOB CARTER**

Central Line Music (PRS)

Original Sound Recording made by Phonogram Ltd.

WE CHOSE LOVE (Hinds/Rudgewell)

ARRANGED BY CENTRAL LINE

(P) 1981 Phonogram Ltd.

RCAVICTOR

47-8072
Hill & Range
Songs, Inc., BMI
N2WW-0780
2:32



Producer Chat Atkins

I'VE SEEN EVERYWHERE

HANK SNOW

SCA VICTOR

47-8072
Cedarwood Pub.
Co. Inc., BMI
N2WW-0779
2:24



ANCIENT HISTORY
(Wayne P. Walker-Iren e Stanton)

HANK SNOW



(Oakey-Burden) (From the A&M album "Dare" SP-4892)

Virgin Music, Inc./Dinsong Administered iff the U.S. by Chappell Music Co. (ASCAP) (02425-A) Time: 3:49 Sterec

2425-S



Virgin

Issued under license from Virgin Records Ltd.

THE HUMAN LEAGUE

Produced by Martin Rushent and The Human League & 1981 Virgin Records Ltd.



TOPS

41 HITS

45 RPM

R250X45

4 HITS

EXTENDED PLAY

Vocal & Grah.

NO MORE
THAT'S ALL I WANT FROM YOU
MIMI MARTEL
With The Rhythmoires
Not Charles and His Orth.

OCICR CONTRAINTS

SPC NEWARK, N. J. U.S.A.

45 RPM

NON-BREAKABLE (with Normal Use)

TINA THE BALLERINA

Narrated by Jack Arthur Assisted by Marilyn Reese & the Honeydreamers 'Directed by Vicky Kasen 45-511 A

anc

1650 BRUADWAY NEW YORK N.Y.



COME SEE ABOUT M
(Holland - Dozier - Holland)

(A Virtue Sound Recording) **A Dynodynamic Production**









5586 16456

AT AND SELFID OUT CHICAGO 11 60616

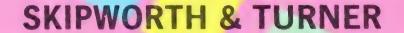


STEREO **BWAY 7414-A**

@ 1985 Memory Lane Music Produced by PATRICK ADAMS & RODNEY SKIPWORTH Arranged by RODNEY SKIPWORTH Mixed by BACHO MANGUER **Edited by** BOB GHOSSENZ **Executive Produces** GLENN L'aRUSS Larry Spier, Inc. (ASCAP)

YOUR (Skipworth) ... A DIVISION OF ISLAND TRADING CO. INKING ABOUT





STEREO BWAY 7414-B ® 1985 Memory

Lane Music Produced by PATRICK ADAMS & RODNEY SKIPWORTH Arranged by RODNEY SKIPWORTH Mixed by BACHO MANGUES Executive Produce GLENN LaRUSSO> Larry Spier, Inc. (ASCAP)

NKING ABOUT Skipwo. (Skipwo. A DIVISION OF ISLAND TRADING CO.)

AIBUTED 8

OULETT



R-4294 Lowell Music (BMI) 3:03

45 RPM (15118)

ALWAYS YOU

(Mal Femmina)

(Mario-Gary-Kriegsman-Toto')

From the Roulette Album "ITALIANO U.S.A."

with Joe Reisman's Orch. & Chorus

@ ROULETTE RECORDS, INC.





R-4294 United Music (ASCAP) 2:14

45 RPM (15120)

THE HUCKLE-BUCK

(Italian Style)
(Alfred-Gibson)

From the Roulette Aibum "ITALIANO U.S.A."

with Joe Reisman's Orch. & Chorus

@ ROULETTE RECORDS, INC.





20th Century Music Corp. Cakewalk Music ASCAP Tim:: 3:16 Engineered by John Boyd Vocals Frranged by Ton Bahler From the 20th Century Album "HEART BEAT -PONTH CRIMINAL DEF.



STEREO TC-2070

(M-2070-BS)

PRODUCED BY WALT MESKELL FOR MIKE POST PRODUCTIONS, INC.

Arranged by Pete Carpenter

SAME KIND A' LOVE

JNY DEFRANCO

©1973 20th Century

Records DEFRANCO FAMILY Featuring

TONY DEFRANCO





DON'T WORRY BABY

(Brian Wilson-Roger Christian)

MONO 5174

(45-51285)

Sea of Tunes
Publishing
Co.-BMI

Total

2:45

Produced by Brian Wilson

THE BEACH BOYS

anifoly

I GET AROUND

(Brian Wilson)

MONO

5174 (45-51840)

Sea of Tunes Publishing Co.-BMI

Total

2:12

Produced by Brian Wilson

THE BEACH BOYS

MARCO BY DECCA RECORDS, INC., NEW YORK, U.S. AARCA RIGISTRADA SAMPLE COPY. MECORD NO. Vocal With Chorus And 9-30874 Orchestra Directed By (106,779)JACK PLEIS (2:43)Leo Feist, Inc. (AS) CIAO CIAO BAMBINA (PIOVE) (Chiow Chiow Bambeena) (Domenico Modugno-Dino Verde-Mitchell Parish) THE FOUR ACES

RECORDS. INC., NEW YORK, U. MARCA ALCISTA A DA SAMPLE COPY-RECORD NO. Vocal With Chorus And 9-30874 Orchestra Directed By (106,780)JACK PLEIS (2:27)Famous Music Corp. (AS) PARADISE ISLAND (Hal David-Burt F. Bacharach-Paul Hampton) THE FOUR ACES

CAVICTOR

47-6526 (G2PW-4010) Admont Music ASCAP 45 R.P.M.
"NEW ORTHOPHONIC HIGH FIDELITY

BROADWAY AT BASIN STREET
(Sid Wayne-Al Frisch)

JOE REISMAN'S Orchestra and Charus

2:05

BOB DYLAN

45 RPM

STEREO

4-45199 ZSS 152759 Intro: :20 3:08

WIGWAM

-B. Dylan-From the Columbia LP
"SELF PORTRAIT" C2X 30050 Produced by Bob Johnston

COLUMBIA- MARCAS REG. PRINTED IN U.S.A.



BOB DYLAN

45 RPM

STEREO

4-45199 Z\$\$ 152758 Intro: :04 3:32

COPPER KETTLE (The Pale Moonlight)

-A. F. Beddoe- From the Columbia LP
"SELF PORTRAIT" C2X 30050
Produced by Bob Johnston

COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

MARCAS REG. PRINTED IN U.S.A.



E-45445-A

(SP) ASCAP

Five J's Songs

Intro: :12

Time: 3:48 Close-Fade

1977 by

Elektra Records



E-45445-A

(SP) ASCAP

Five J's Songs

Intro: :12

Time: 3:48

Close-Fade

1977 by Elektra

Records

IT'S A SHAME

(Christopher Cedzich)

PEG US PAT OFF MARCA RECISTRADA
M F.R.D BY DECCA RECORDS INC. NEW YORK • U S.A.

Glaco, Inc.

31842 7116.302)

JERRY GUTHRIE

Voyal With Chorus And Instrumental Accompaniment

Publisher: Bovina Music, Inc. (ASCAP) Produced by Islay Bros., Associate Preduction and Engineering-Malcolm Cecil and Robert Margou'eff





ZS8 2254 ZS8 2774-3 Time: 3:05

(P) 1974 T-Neck Records, Inc.

LIVE IT UP PART

-R. Isley - R. Isley - M. Isley - O. Isla, E Isley
C. Jaspen The From The T. Neck Lp:

"LIVE IT UP' KZ 33070

ISLEY BROTHERS

Records / CBS, Inc., 51 West 62

NECI

Publisher Bovina Masic, Inc. ASCAP) Produced by Isley Bros., Associate Productio & and Engineering-Malculm Lecil and Rehiert Margovieif





ZS8 2254 ZS8 23564

Time: 3:22

(P) 1974 1-Neck Records. ac.

LIVE IT UP PART 2

R. Isley - R. Isley - M. Isley - O. Isley - C. Jasper - Taken From The Tenesk Lp:

"LIVE IT UP" KX 33070

ISLEY BROTILERS

Records / CBS, Inc., 51 (1) 831 52

COLUMBIA



STEREO

Intro.:07

3:17



45 RPM
DEMONSTRATION
NOT FOR SALE
18-02677
ZSS 168048

 1981 CBS Inc. Publisher: September Music Corp.

(ASCAP)

ZELLA LEHR BLUE EYES DON'T MAKE AN ANGEL

-M. Shepstone - P. Dibbens- Taken From The Columbia Lp: "FEEDIN' THE FIRE" FC 37431 Strings Arranged by Buddy Skipper Produced by Glenn Sutton



COLUMBIA

® "Columbia," Marcas Reg.



STEREO

Intro. :07

3:15



45 RPM DEMONSTRATION NOT FOR SALE 18-03164

ZSS 170530

Publisher: Algee Music

Corp. (BMI) W.B. Music Corp. Two

Sons Music (ASCAP)

ZELLA LEHR WHAT A WAY TO SPEND THE NIGHT

-M. Sherrill-T. Seals Produced by Mark Sherrill

SPANISH HOLIDAY (Electric Rhapsody)

(Kotscher)

M'F'R'D BY DECCA RECORDS INC. NEW YORK - U.S.A REG. U.S. PAT. OFF. MARCA REGISTRADA

RECORDED IN EUROPE BY DEUTSCHE GRAMMOPHON/POLYDOR (R) SERIES

PICCADILLY (Mans Withstatt)

REG. U.S. PAT. OFF. MARCA REGISTRADA
M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A

CRAZY OTTO

Instrumental

RECORDED IN EUROPE BY DEUTSCHE GRAMMOPHON/POLYDOR (R) SERIES







(L. Reed-H. Ithier)

STEREO



Capitol.

Donna Music Co., Ltd.-ASCAP

Intro. -: 08 Total -3:05

2744

(S45-X47029)

MIREILLE MATHIEU

A SUBSIDIARY OF CAPITOL INDUSTRIES INC USA Recorded in France



(The World We Knew)
(C. Aznavour-B. Kaempfert)

STEREO



W CAPITOL BLONG INC.

G.E.M.A.-ASCAP Roosevelt Music Co. Inc .- BMI Intro, -: 08 Total-2:33 2744

(S45-X47033)

MIREILLE MATHIEU

Recorded

Recorded

Recorded

Recorded

Recorded

Recorded

Recorded

REGUSERIO OF MARCA REGISTRADA - MER'D BY DECCA RECORDS. INC. NEW YORK U.S.

P-28279(45-L 5745)
(3:12)

45 RPM
RECORD

Piano Solo With Orchestra

IT'S SHADOW TIME (Sonny Burke-Paul Francis Webster)

LIBERACE

MENUAL CONSTRADA ONFO DE OFFICIA POR MENTON DE CONSTRADA POR DE CONSTRADA

9-28279 (45-L 5746)* (3:18)

UNBREAKABLE

RECORD

Piano Solo With Orchestra

VELVET MOON
(Joseph Myrow)

LIBERACE



BEN LIGHT'S JUKE BOX FAVORITES

ALBUM CCF-330 F15862

(45-9767)

BENNY'S BOUNCE

(Ben Light)

With Instru Ben Light, Piano With Instrumental Accompaniment

HOLLY WOOD, CALIFORN



BEN LIGHT'S JUKE BOX FAVORITES

ALBUM CCF-330 F15862 PART 6 (45-9765)

I GOT RHYTHM

(George Gershwin-Ira Gershwin)

Ben Light, Piano

With Instrumental Accompaniment



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

> 8-50509 ZSS163886

® 1977 CBS Inc.

4:49

Publisher: Leeds Music Corp.

Patchwork Music (ASCAP)

ONE WAY TICKET TO PARADISE

-D. Loggins- Taken From The Epic Lp:

"ONE WAY TICKET TO PARADISE" PE 34713

DAVE LOGGINS

Produced by Brent Maher

W'ENLY MARCA REG.



MONO 45 RPM DEMONSTRATION NOT FOR SALE

> 8-50509 ZSP163885

@ 1977 CBS Ind.

4:49

Publisher: Leeds Music Corp./ Patchwork Music (ASCAP)

ONE WAY TICKET TO PARADISE

-D. Loggins- Taken From The Epic Lp:

"ONE WAY TICKET TO PARADISE" PE 34713

DAVE LOGGINS

Produced by Brent Maher

MITERIC, II MARCH REG

*STEREO PROMO

8075



PROMO
Not For Sale

(From The LP

"Fast Fontaine"
S0-17044)

Intro.:06
3:33

© 1981 EMI
America Records, a division of Capitol Records, Inc.

IS YOUR HEATER HOT?

(F Brown J Herron) See Johnny Run Songs

(Admin Worldwide by The Bug Music Group)/Fontoones BMI

FAST FONTAINE

Produced by Paul A. Rothchild

Engineer/Associate Producer Bill Gazecki

Wous Fraits - Emil. U S A - ALL RIGHTS RESERVED.

*MONO **PROMO**

8075 PRO-9617



VICTOR

47-6596 (G2PW-3783) Hanwin Music Corp., BMI

OUT LAST NIGHT
(R. Swain)

RALPH FLANAGAN
AND HIS ORCHESTRA

2:14

2:14

CORPORATION DE AMERICA

HIGH FIDELITY

47-6596 (E4VW-4726) M. Witmark & Sons, ASCAP

HIS ORCHESTRA . 2:30

PADIO-CORROS SION OF AMERICANO AND A

EPA.4214 SIDE (J2PH-0647)



1-DARDANELLA (Bernard-Black-Fisher)

SCAVICTOR



45 EP EW ORTHOPHONIC HIGH FIDELITY

1-SOUTH AMERICAN WAY (from the Shubert prod.

+ 2-AMERICAN ROCK N ROLL (Arre: Alexander Avaia)

Frankie Carle and his Orchestra



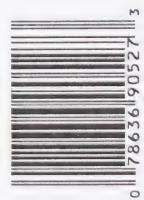
NASHVILLE

ARISTA

07863-**69052-7** (07863-69052-7-A)

From the Arista Nashville releases, *Thunder & Roses*, 07863-67000-2/4





PLEASE 3:29

Michael Dulaney/Jeffrey Steele/John Hobbs (ASCAP/BMI)

PAM TILLIS

Produced by Billy Joe Walker, Jr.

® BMG Entertainment. Made In USA. • 2001 BMG Entertainment ®Tmk(s) Registered Marca(s) Registrada(s)



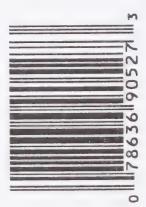
NASHVILLE

ARISTA

07863-**69052-7** (07863-69052-7-B)

From the Arista Nashville releases, Thunder & Roses, 07863-67000-2/4





THUNDER AND ROSES 3:38

Chris Lindsey/Aimee Mayo/Marv Green (BMI)

PAM TILLIS

Produced by Kenny Greenberg

® BMG Entertainment. Made In USA. • 2001 BMG Entertainment ®Tmk(s) Registered Marca(s) Registrada(s)



Vince Gill

My Kind Of Woman/

My Kind Of Man

With Patty Loveless

Produced by Tony Brown





A SIDE MCAS7 72107 N-1356

N-1356 **3:53**

© 1998 MCA Records Nashville Patty Loveless appears courtesy of Epic Records



A UNIVERSAL MUSIC COMPANY

1999 MCA Records Nashville

Vince Gill All Those Years

Produced by Tony Brown





B SIDE
MCAS7
72107
N-1337
3:57
P 1998 MCA
Records Nashville



A UNIVERSAL MUSIC COMPANY

© 1999 MCA Records Nashville

BNA 07863 65333-7 (07863 65333-7-A) Sea Acre Music/Famous Music Corp. (ASCAP) Careers-BMG Music Pub., Inc./Hamstein Cumberland Music/ Mike Curb Music/ Diamond Struck Music (BMI) Produced by James Stroud and Lorrie Morgan

3:33



ONE OF THOSE NIGHTS TONIGHT (EDIT)

(Susam Longacre/Rick Giles) From the BNA Records releases, "Shakin' Things Up", 07863-67499-2/4



Timk(s) ® Registered Marca(s) Registrada(s)

BNA 07863 65333-7 (07863 65333-7-B) Red Brazos Music, Inc. /It's Timeless(BMI)/ All Rights Reserved. Used By Permission. International Copyright Secured. Produced by James Stroud 2:53



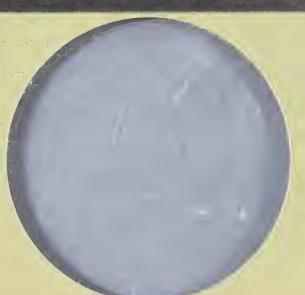
BY MY SIDE

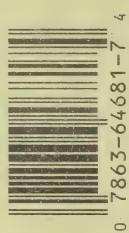
Duet with John Randall (Constant Change) From the BNA Records releases, "Greater Need", 07863-66847-2/4

Trink(s) Registered Marca(s) Registrada(s)

BMG Music. Made in USA.

BNA 64581-7 (07863 64681-7-A) New Don Songs/New Hayes Music (ASCAP)/Irving Music, Inc. (BMI) Produced by James Stroud 3:15





GOOD AS I WAS TO YOU

(Don Schlitz/Billy Livsey) From the BNA Records releases, "GREATER NEED", 07863-66847-2/4



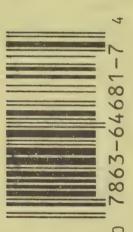
Trink(s) ® Registered Marca(s) Registrada(s)

BMG Music BMG Music. Made in USA.



BNA 64681-7 (07863 64681-7-B) PEERMusic LTD./ Pugwash Music, a division of Balmur Inc. (BMI) Produced by James Stroud 3:39





SHE WALKED BESIDE THE WAGON

(Lynn Gillespie Chater/Kerry Chater/Cyril Rawson)

From the BNA Records releases. "GREATER NEED", 07863-66847-2/4



Time BMG MUSIC

Registered Marca(s) Registrada(s)

BMG MUSIC Registrada(s) BMG Music. Made in USA.

DON'T TAKE HER SHE'S ALLIGOT

(Jerry Williams-Gary U.S. Bonds) From the Tracy Byrd album Big Love, MCAD-11485

> .MEA RECORDS

A SIDE MCAS7 55292 MC 49689



Jerry Williams Music (adm. by Bug)/Embassy Music Corp./ **Exellorec Music**

3:26 BMI

TRACY BYRD

PRODUCED BY TONY BROWN

(P) 1996 MCA Records, Inc.

(P) 1996 MCA Records, Inc.

(P) 1996 MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY CALIF STARS

I LOVE YOU, THAT'S ALL

(Chris Crawford-Tom Kimmel) From the Tracy Byrd album Big Love, MCAD-11485

> .MCA RECORDS

BSIDE MCAS7 55292 MC 49695



Harry Max Music Publishing/Chris Crawford Music/ Marada/Global/ Drala (adm. by Criterion Music Corp.)

3:26 BMI/ASCAP

TRACY BYRD

PRODUCED BY TONY BROWN

1 1996 MCA Records, Inc.

BNA 64894-7 (07863 64894-7-B) Acuff-Rose Music, Inc. (BMI) Produced by **Buddy Cannon** and Norro Wilson 3:33





LONELY, NEEDIN' LOVIN'

(Kenny Chesney/Buddy Brock/Donny Kees) From the forthcoming BNA releases, "I WILL STAND", 07863-67498-2/4

Timk(s) ® Registered Marca(s) Registrada(s) BMG Musical Marca(s)

BMG Music. Made in USA.

BNA 64782-7 (07863 64782-7-A) Acuff-Rose Music, Inc. (BMI) Produced and Arranged by the Kentucky Headhunters 2:43



SINGIN' THE BLUES

(Melvin Endsley) From the forthcoming BNA releases, "Stompin' Grounds", 07863-67261-2/4

Tmk(s) ® Registered Marca(s) Registrada(s) BMG Music. Made in USA.

07863 64782-7 (07863 64782-7-B) Song Garden Music Publishing (ASCAP)/I.B. Headed Music (BMI)/ Mitchell Fox Music (ASCAP)/Mr. Erik Music (BMI)/Them Young Boys Music (ASCAP) Admi. by Bug Music Produced and Arranged by the Kentucky Headhunters

KENTUCKY WILDCAT

3:42 (Anthony Kenney, Doug Phelps, Greg Martin, Fred Young, Richard Young) From the forthcoming BNA releases, "Stompin' Grounds", 07863-67261-2/4

Trink(s) ® Registered Marca(s) Registrada(s) BMG Music. Made in USA.

Hallnote Music (BMI) (07822-13048-7SA)

P 1996 Arista

(07822-13048-7SA)

® 1996 Arista
Records, Inc.
Produced by
Keith Stegall

LITTLE BITTY
FROM THE ALBUM Everything I Love
(Tom T. Hall)

ALAN JACKSON

Unauthorized duplication is a violation of applicable laws.

ALAN JACKSON

Unit of BMG Entertainment, 6 West 57th Street. Heavilled.

Side A 07822-13048-7

Time: 2:38

NASHVILLE

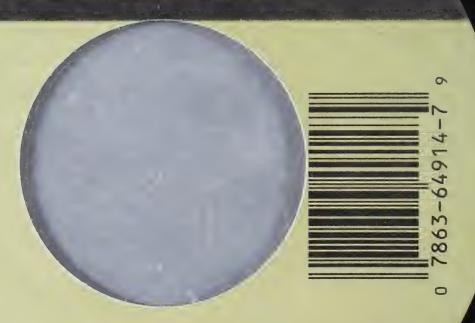
WB Music Corp., Yee Haw Music (ASCAP) (07822-13048-7SB)



Side B 07822-13048-7 Time: 3:34

BNA 07863 64914-7 (07863 64914-7-A) **EMI Blackwood Music** Inc. (BMI) Sony/ATV Tunes LLC dba Cross Keys Publishing Co./ All Around Town Music (ASCAP) Starstruck Angel Music, Inc. (BMI) Produced by James Stroud and Lorrie Morgan

2:49



GO AWAY

(Stephony Smith/Cathy Majeski/Sunny Russ) From the forthcoming BNA releases, "Shakin' Things Up", 07863-67499-2/4



Tmk(s) ® Registered Marca(s) Registraua(s)

BMG Music

BNA 64914-7 (07863 64914-7-B) Sony/ATV Songs LLC dba Tree Publishing Co./ Johnny Beinstock Music (BMI) Produced by James Stroud and Lorrie Morgan

3:52





I'VE ENJOYED AS MUCH OF THIS **ASICAN STAND**

(Bill Anderson/Jeannie Seely) From the forthcoming BNA releases, "Shakin' Things Up", 07863-67499-2/4

TMK(s) & 1997 BMG ENTERTAINMENT REGISTERED Marca(s) Registrada(s) BMG Music. Made in USA.



A SIDE DRNS7 55103 MC 45343





Bro 'N Sis Music Inc./ Keith Sykes Music 3:33 BMI

From the DECCA album "Wings"



B SIDE **DRNS7** 55103 MC 45350



EMI April Music Inc. AMP/ Sonos of Jasper 3:00 ASCAP/BIN

From the DECCA album

BLAME IT ON TEXAS

(Ronnie Rogers-Mark Wright)
From The MCA Album, MCA-10032 "Too Cold At Home"

> RECORDS

A SIDE MCAS7-54053 MC 35076R (Remix)

Maypop Music (A Division of Wild Country, Inc.)/EMI Blackwood Music Inc./ Wrightchild Music, Inc. 2:49 BMI

MARK CHESNUTT

PRODUCED BY MARK WRIGHT FOR SBK

1991 MCA

Records, Inc.

**BY MCA RECORDS. INC.. 70 UNIVERSAL PLAZA. UNIVERSAL CHIP. ON THE PRODUCED BY MARK WRIGHT FOR SBK

**BY MCA RECORDS. INC.. 70 UNIVERSAL PLAZA. UNIVERSA

DANGER AT MY DOOR
(Mark Wright)
From the MCA Album, MCA-10032, "Too Cold At Home"

> RECORDS

B SIDE MCAS7-54053 MC 32720

EMI Blackwood Music Inc./ Seuss And Goose Songs 3:14 BMI

MARK CHESNUTT

PRODUCED BY MARK WRIGHT FOR SBK

PROPULED BY MARK WRIGHT FOR SBK

P 1990 MCA

Records, Inc.

BY MCA RECORDS. INC. 70 UNIVERSAL PLAZA, UNIVERSAL CITY. CALIF Steds

PAGE 1990 MCA

Records, Inc.



COLUMBIA

® "Columbia," Marcas Reg.

STEREO 3:48



45 RPM 38-73455 ZSS 73455A

® 1990 CBS Records Inc.



MARIAH CAREY

LOVE TAKES TIME

-M. Carey- B. Margulies- Taken From The Columbia Release: "MARIAH CAREY" 45202/Executive Producer: Tommy Mottola/Produced and arranged by Walter Afanasieff Engineered and mixed by Dana Jon Chappelle Mastered by Howie Weinberg at Masterdisk, NYC



COLUMBIA

@ "Columbia," Marcas Reg.

STEREO 4:05



45 RPM 38-73455 ZSS 73455B ® 1990 CBS Records Inc.



MARIAH CAREY

SENT FROM UP ABOVE

-M. Carey- R. Lawrence- Taken From The Columbia Release:
"MARIAH CAREY" 45202/Executive Producer: Tommy
Mottola/Produced and arranged by Rhett Lawrence
Engineered by Patrick Dillett/Mixed by Larry
Alexander/Mastered by Bob Ludwig
at Masterdisk, NYC

Standust Records

Side A

STEREO **URC 7502** (URC 7502 A) Time 3:47

Time 3:47 Time 3:47

Standust Records

Side B

STEREO **URC 7502** (URC 7502 B) Tirne 3:02

MAGIC
(Payton, Lyail)
PILOT

PILOT

White Post Office Willows Post







E PAN STONOCASTUME PROMISITED. PAINTED IN U.S.A. 45 APM 314 568 066-7 SIDE 2 Time: 3:53

Jam 'N' Bread Music admin. by Heavy Harmony Music (ASCAP)

N YOUR DREAMS
ANT. Hanson/Z, Hanson/
HANSON
Produced by Stephen Lironi
Mixed by Tom Lord-Alge
Troin the Mercury CU & Cassette
WODLE OF NOWHERE 314 534 61520 1897 Mercury Records

MMA402 GEZINONLINING

THE TON

Big Life Music (PRS) (AS-2024-SA) @ 1989, 1990 Original Sound Recording owned by BMG Eurodisc Ltd.

AS-2024 Time: 4:32 PRODUCED AND MIXED BY DEVANEY/MORRIS STRING ARRANGEMENTS RECORDS

YOU CAN'T DENY IT

[L. Stansfield/I. Devaney/A. Morris] (From the album "AFFECTION")

Manufactured by Arista Records, Inc., 6 W, 57th St., N.Y., N.Y.

WB Music Corp., Yee Haw Music (ASCAP)

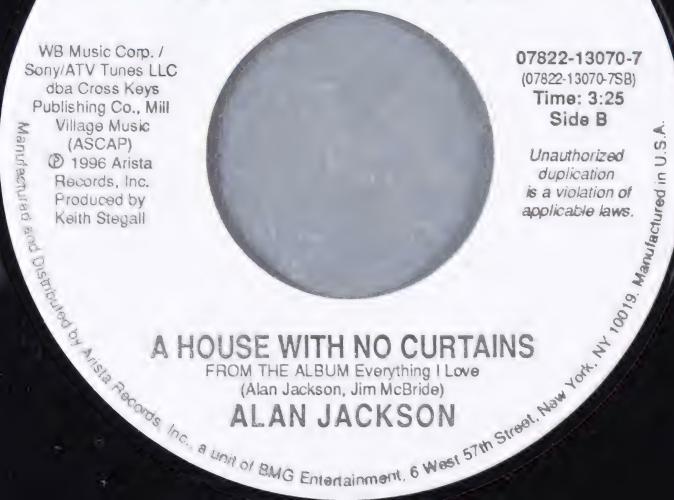


07822-13070-7 (07822-13070-7SA)

Time: 3:55

ASHVIL

WB Music Corp. / Sony/ATV Tunes LLC dba Cross Keys Publishing Co., Mill



07822-13070-7 (07822-13070-7SB) Time: 3:25 Side B



Berry Hill Songs—Buzz Cason—BMI ASCAP Produced by Don Lewis



R-2009A

Time 2:16

Relco Is A

Division of

Caprice Records

WITHOUT

(Skip Rogers-Buzz Cason)

LAVERN GRAHAM

P. O. Box 40346, Nashville, Tenn. 37704



Azalea Music ASCAP Produced by Don Lewis



R-2009B

Time 3:02

Relco Is A Division of Caprice Records

WHEN LOVE IS GONE

(Marcelle Rogers)

LAVERN GRAHAM

6. 0. 80x 40346, Nashville, Tenn. 37704

SIDE A Sound Carp Music (ASCAP) Produced by Roger Leblanc





ALWAYS ROOM FOR ONE MORE LOVER

(Down Baker)

DEE MARPLE

Records, 907 Main 51.

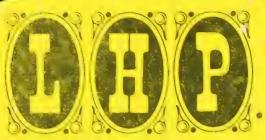
SIDE B

Sound Corp Music (ASCAP) Produced by Roger Ceblanc





WE ALL LOVE AMERICA (Randy Calller) DEE MARPLE Records, 907 Main St., Nashville,



RECORDS

P.O. Box 24212 shville, Tenn. 37203

STEREO SIDE 1 Time 2:30 LHP 7858

Produced by L. Haley Janlynn Pub. ASCAP UR 1295A

TURN AROUND"

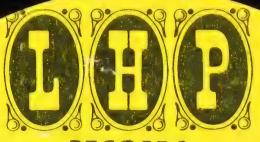
(A. Wilson - L. Haley)

LIN HALEY

P1979 LHP Records

Tennessee 31203

P.O. Box 24212 - Nashville



RECORDS

P.O. Box 24212 Nashville, Tenn. 37203

STEREO SIDE 2 Time 2:40 LHP 7858

Produced by L. Haley Janlynn Pub. **ASCAP** UR 1295B

"A FOOL SUCH AS I"
(Bill Trader)
LIN HALEY

P1979 LHP Records

P.O. Box 24212 - Nashville.

andlate

P 1980 Invitation Records Published by: Court of Kings Music ASCAP



IRDA 590 A Produced by: Judy Wren Time 2:17

Promo Copy

THEY'LL SLIP OFF EASY
(Judy Wren/Arpil Wyatt)

JUDY WREN

City Square, Hendler sonville.

antale

P 1980 Invitation Records Published by: Hall Clement **ASCAP**



IRDA 590 B Produced by: Judy Wren Time 2:29

Promo Copy

PERFECT LOVE
(Terry Skinner/Jerry Wallace/Kenneth Bell)
JUDY WREN

City Square, Hendler's on Ville. PERFECT LOVE



(pub. by WDS.) all rights reserved produced and arranged by Wesley Swearingen (P) (ASCAP) 1990





ARK 1339-LIH

Loving What Im Living

7AAARCORDS · ROUTE 9 · CUMMING GA.30130







PROMOTIONAL RECORD

Robbins Music Corp. ASCAP-2:54 F3120

Vocal Group with Orchestra (45-13706)

Sammy Cahn-Nicholas Brodszky) From MGM's "Love Me Or Leave Me" LES BAXTER His Chorus and Orchestra No. U. S. A. NOT FOR SALE. RESTRICTED TO PROPOSITION OF THE PRO

PROMO. CORD

Joy Music, Inc. ASCAP-2:30 F3120

Featuring The Notables (45-12147)

WAKE THE TOWN AND TELL THE PEOPLE TOWN Gallop)

LES BAXTER

His Chorus and Orchestra

His Chorus and Orchestra

No. U. S. A. NOT FOR SALE RESTRICTED TO PROPERTY.

KAPP

Chappell & Co. inc. ASCAF

K-317X 2 43 NOT FOR SALE

THE BELLS OF ST. MARY'S

(Furber-Adams)

RAPP RECORDS. INC. JANE MORGAN

**NUFACTURED BY and THE RAY CHARLES SINGERS with Orchestra Directed by



Gunston Music Co. ASCAP

K-317X 3:15 **NOT FOR SALE**

THE BALLAD OF LADY JANE X-4289

KAPP RECORDS, INC. MANUFACTURED BY MY LOVE DOESN'T LOVE ME AT ALL

(Irving Gordon)

JANE MORGAN with Orchestra Directed by



His Orchestra & Chorus

Suggested Side

4-44932 JZSS 150897

2:33

Publisher:
M. Witmark
& Sons
(ASCAP)

THEME FROM "A SUMMER PLACE"

-M. Discant — M. Steiner-Arranged & Conducted by Percy Faith Produced by Jack Gold

OLUMB MINITED MARINE MINITED

PERGY FAITH, His Orchestra & Chorus

4-44932 JZSS 150896

2:55

Publisher: Marpet Music Corp. (ASCAP)

HELLO TOMORROW

Arranged & Conducted by Percy Faith
Produced by Jack Gold

WALDORF

RECORD CORP.

NEWARK

N. J.

123 B-X45

45 RPM

HEART The Four Brigadiers with Enoch Light & His Orch.

The Brigadiers Quartet with Enoch Light & His Orch.

HEART BREAKING WALTZ

Betty Glenn with The Light Brigade

500870

RECORDS

Eastwick Music BM1 (E-325A) Mfgd. By Palda Record Co. Phila., Pa.

Bernie Wayne's

TROPICANA BY

MONTY KELLY

And His Orchestra

325



RECORDS

DUCHESS MUSIC BMI (E-325B) Mfgd. By Palda Record Co. Phile., Pa.

Bernie Wayne's
LIFE IN NEW YORK
BY
MONTY KELLY

And His Orchestra
325







STARLINE

● 1983 Capitol Records, Inc.

STEREO

Foster Frees Music. Inc./Rehtakul

Veets/Decomposition Music/Boone's Tunes

BMI/ASCAP 3-25

X-6329

S98659A

Produced by David Foster for Foster Frees Music, Inc.

VARCA REG THE TUBES SHE'S A BEAUTY

(Lukather-Foster-Waybill)



@1983 Capitol Records, Inc.

Sic Doril In SCAP 3:35

CG 329

S98927A

Produced by David Foster for Foster Free Music, Inc.

MARCA REG • ALL P THE TUBES F MY TONGUE

(The Tubes-Snyder White)

M.G.H. DEVICE OF LION'S HEAD - REG. U. S. PAR. OFF.



Livingston and Evans Music Co. ASCAP-2:47

45 R.P.M.

K12655 58-XY-490

HEY, MADAME

(From the Broadway Prod. "Oh Captain") ROSEMARY CLOONEY and JOSE FERRER
Orchestra Under The Direction of Phil Moor
Comps.—Livingston-Evans
Arr.—Moore

Olvision Of LOEW'S INCORPORATED

H.G.H. DEVICE OF LION'S HEAD - REG. U. S. PAY. OFF

Livingston and Evans Music Co. ASCAP-2:15

45 R.P.M.

K12655 58-XY-491

YOU'RE SO RIGHT FOR ME

(From the Broadway Prod. "Oh Captain") ROSEMARY CLOONEY and JOSE FERRER
Orchestra Under The Direction of Phil Moore
Comps.—Livingston-Evans
Arr.—Moore

A DIVISION OF LOEW'S INCORPORATED—Made in U.S.A.

starline

GLEN CAMPBELL

Jahuan 1977

STEREO

WarnerTamerlane
Publishing
Corp./
Marsaint
Music, Inc.
BMI

Time-2:58

6260 S93475A

Produced by Gary Klein for The Entertain-ment Company

Arranged Conduct

SOUTHERN NIGHTS

(Allen Toussaint)

(P) 1977 Capitol Records, Inc.



TEST TOP INTO AN CORNI PECCAPICANO PRESENTANT OF SECCHARGODE INC.

Vocal With Chorus And Orchestra Directed By DICK JACOBS 9-61625 (89625) (2:05)

7

I PROMISE

(H. Barnett-T. Bennett-G. Thorn)

ALAN DALE



®

Publisher: . Levine & Brown Music Co. (BMI) (45-16608-S)

STEREO ABC-12017

Time: 2:40 (Intro: :07)

PRODUCED BY RON CHANCEY

TELL(That Sweet Ole Lady Of Mine)" (Irwin Levine/L. Russell Brown) JOHNNY CARVER

@1974, ABC. Records, Inc.

TLANTIC



45 R.P.M.

PR 477 Pub., Editions Musicales

Colline, SACEM Time: 3 30

PROMOTION COPY NOT FOR SALE

VOCAL ST PR-43593 SP STEREO

INNOCENT EYES

(Michel Berger & Douglas Brayfield)

MICHEL BERGER

TO WAHNER , MANIME AT LINE ! HAPPY IT Proud "DREM.

"DREM.

"P 1982 Wea Inter"April 1982 Wea Inter-Produced by Michel Berger and Phillippe Rault From Atlantic LP 80029 -

"DREAMS IN STONE"

1982 Wea International Inc.







PROMOTIONAL RECORD

71905 YW21915 G. Schirmer, Inc. (ASCAP) 1:57 HIGH FIDELITY .-

FromMERCURY's Album KING OF KINGS And 11 Other Great Movie Themes-MG-20640 Instrumental

MARIA
From "West Side Story"
(Leonard Bernstein-Stephen Sondheim)
CLEBANOFF
And His Orchestra

FOR SALE MERCURY RECORD



PROMOTIONAL RECORD

71905 Miller Music Corp. (ASCAP) 1:54 HIGH FIDELITY

FromMERCURY's Album KING OF KINGS And 11 Other Great Movie Themes-MG-20640 Instrumental

TENDER IS THE NIGHT

Theme From The 20th Century Fox release "Tender Is The Night"

(Sammy Fain & Paul Francis Webster)

CLEBANOFF

And His Orchestra

FOR SALE MERCURY RECORD



COLUMBIA

Dolumbia Moreas from

STEREO 3:26 Produced by

Richard Perry



45 RPM
Radio
Station Copy
4-45985
JZSS 158922
P 1973 CBS, Inc.
Publisher:
Blackwood
Music, Inc.
(BMI)

NOT FOR SALE

ANDY WILLIAMS AND NOELLE REMEMBER

-H. Nilsson-Strings Arranged by Gene Page Engineered by Bill Schnee



COLUMBIA

R Col Hell Marces Reg.

MONO 3:26 Produced by Richard Perry



45 RPM Radio Station Copy 4-45985

4-45985JZSP 158921

P 1973 CBS, Inc. Publisher: Blackwood Music, Inc. (BMI)

NOT FOR SALE

ANDY WILLIAMS AND NOELLE REMEMBER

-H. Nilsson-Strings Arranged by Gene Page Engineered by Bill Schnee

ANDY WILLIAMS

45 RPM



STEREO

4-45434

ZSS 154728

Intro: :11

3:12

A SONG FOR YOU

- L. Russell -Arranged by Ernie Freeman Produced by Dick Glasser

Produced by Dick Glasser

COLUMBIA- MARCAS REG PRINTED IN U.S.A.

ANDY WILLIAMS

45 RPM



STEREO

4-45434

ZSS 154729 Intro::10

4:41

YOU'VE GOT A FRIEND

- C. King -Arranged by Al Capps Produced by Dick Glasser Produced by Dick Glasser

COLUMBIA- MARCAS REG. PRINTED IN U.S.A.





OF CAMPOL HISUSTRIES, INC. 1 U.C.A.

MALE CHAUVINIST PIG

(Dan Dalton)

NOT FOR SALE

STEREO

P-3742 (\$45-90695) Bresnahan Music-BMI

Intro.-:08

3:18

Arranged & Produced by Dan Dalton

BAN DALTON & THE HUMMERS

GULLIAMANIA

PROMOTION RECORD

IS FROM MISSOURI - Drake -



45RPM NOT FOR SALE



4-41321 JZSP 45484





Arranged by Jimmy Carroll Conducted by MITCH MILLER
Grady Music Co. (ASCAP)
(2:06)

(2:06)

Calumbia Marcas Res. Made in U. S. A.

PROMOTION RECOPS
WE SAY GOODBYE - Stafford - Cahn - Weston -



COLUMBIA 45RPM NOT FOR SALE



4-41321 **JRZSP** 40898



JO STAFFORD

with PAUL WESTON and his MUSIC FROM HOLLYWOOD Grady Music Co. (ASCAP)
(2:31) (2:31)

Caremore @ Maries Res. Made in U. S. A.









A Publisher:

Tree Publishing
Co., Inc. (BMI)/
Cross Keys
Pub. Co.
(ASCAP)

PROMOTIONAL COPY NOT FOR SALE

(45-29574-S)



STEREO AB-12362

Time: 2:59 (Intro. :16)

Produced By TOM COLLINS Strings Arranged By Archie P. Jordan

"TONIGHT"

(From the LP "Love's Ups and Downs") Rafe Van Hoy & Don Cook

BARBARA MANDRELL

®1977 ABC RECORDS, INC.



71217X45 YW15335 Rel. Oct. 15, 1957

HIGH FIDELITY

Vocal by BILLY ECKSTINE Leeds Music (ASCAP) 2:40

IF I CAN HELP SOMEBODY

(A. Bazel Androzzo)

BILLY ECKSTINE

With BOBBY TUCKER and

His Orchestra

His Orchestra

CORD CORPORATION.



71217X45 YW15622 Rel. Oct. 15, 1957

HIGH **FIDELITY**

Vocal by BILLY ECKSTINE

Remick Music (ASCAP) 2:18

BOULEVARD OF BROKEN DREAMS

(AI Dubin-Harry Warren)

BILLY ECKSTINE

With BOBBY TUCKER and

His Orchestra

His Orchestra

CORD CORPORATION. BOULEVARD OF BROKEN DREAMS
(Al Dubin-Harry Warren)

PROMOTION NOT FOR SALE



Produced by Larry Butler for Dial Productions Strings: Bill Justis

intro:

ANOTHER GOODBYE SONG

(Martha Sharp - Larry Butler)

Tree Pub. Co., Inc. - BMI

1974 Warner Bros.

Records Inc.

SUBSIDIARY AND LICENSEE OF WARNER ARDS.

ARNER ARDS.

*

PROMOTION NOT FOR SALE



Produced by Larry Butler for Dial Productions Strings: Bill Justis

(STN0428)S

ANOTHER GOODBYE SONG (Martha Sharp - Larry Butler) Tree Pub. Co., Inc. - BMI (P) 1974 Warner Bros. Records Inc. Records Inc.



Produced by Roy Dea and Tom T. Hall



MONO JH-11453 (PB-11453) PA-11453-C

NOT FOR SALE

Hallnote Publications, BMI

2:52

Intro: 10 End: Cold

SON OF CLAYTON DELANEY (from the "Places I've Done Time" album, APL1-3018) (Tom T. Hall)

TOM T. HALL

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP --- MADE IN U.S.A. ® 1978 RCA RECORDS



Produced by Roy Dea and Tom T. Hall



STEREO JH-11453 (PB-11453) PB-11453-A NOT FOR SALE Hallnote Publications, BMI

2:52 Intro: 10 End: Cold

SON OF CLAYTON DELANEY (from the "Places I've Done Time" album, APL1-3018) (Tom T. Hall)

TOM T. HALL

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1978 RCA RECORDS

THE SHAW BROTHERS

Producer: Milton Okun







APB0-0235-A
NOT
FOR SALE

Cherry Lane Music Co., ASCAP 2:53 Intro:00 End: Cold

FOLLOW ME (John Denver)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. • P 1974 RCA RECORDS

THE SHAW BROTHERS

Producer: Milton Okun





STEREO DJB0-0235 (APB0-0235)

APB0-0235-B

NOT FOR SALE

Cherry Lane Music Co. and Ennes Prod. Ltd., ASCAP

3:20

Intro:12 End: Fade

MAMA EARTH AND PAPA SKY (Taro Meyer)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • P 1974 RCA RECORDS

JIM ED BROWN AND HELEN CORNELIUS

Produced by Bob Ferguson





I DON'T WANT TO HAVE TO MARRY YOU

(Fred Imus-Phil Sweet)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. ® 1976 RCA RECORDS

MONO JH-10711 (PB-10711) PA-10711-C

NOT FOR SALE

Blackwood Music Inc./ Imusic Inc., BMI

3:03 Intro:12 End: Cold

JIM ED BROWN AND HELEN CORNELIUS

Produced by Bob Ferguson





I DON'T WANT TO HAVE TO MARRY YOU

(Fred Imus-Phil Sweet)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1976 RCA RECORDS

STEREO JH-10711 (PB-10711) PB-10711-A

NOT FOR SALE

Blackwood Music Inc./ Imusic Inc., BMI

3:03 Intro:12 End: Cold

SJASXV RECORDS

Eastwick Music (BMI) (E-351-A) Mfgd. By Palda Record Co. Phila., Pa.

CUBAMBA

(Bernie Wayne)
MONTY KELLY
And His Orchestra
351

6118XV

RECORDS

Meadows Music (ASCAP) (E-351-B) Mfgd. By Palda Record Co. Phila., Pa.

CROSS WINDS

(Martini-Tepper)
MONTY KELLY
And His Orchestra
351



Phone Booth Records

BMI

Best Buddies Music Phone Booth Music STEREO

A-0026

Time: 3:57

Intro: 0:10

(If The Door Doesn't Open)

KICK IT IN

HAVEN

Produced by Haven, Barb Hein, and Al Johnson

R&D RECORDS

45 RPM

Froduced by R&D Productions 3722 Dana Bakersfield, CA 93306 TIME: 3:22



RD-00001-A STEREO

North Creek Music, BMI

I'D DO IT IN A HEARTBEAT

(Bob Ham - Jerry Duncan)

RICK FLETCHER

R&D RECORDS

45 RPM

Produced by R&D Productions 3722 Dana Bakersfield, CA 93306 TIME: 2:56



RD-00001-8 STEREO

Tree Publishing, BMI/Cross Keys Publishing, ASCAP

RENO & ME

(Kevin Welch - John Hadley)

RICK FLETCHER

WHEN YOUR GOOD LOVE **WAS MINE**

(J. Foster-B. Rice)





MMI-1012A

Time 3:21 roduced By

Johnny Morris

Jack & Bill Music Co. **ASCAP** A Div. of

T. B. Harms Co.

107 Music City Circle Nashville, Tenn. 37214

MARIE OWENS SIMPLE

I'LL BE IN HIS ARMS TONIGHT

(Terry Skinner-J.L. Wallace)





MMI-1012B

Time 2:49
Produced By
Johnny Morris

Widjet Music BMI Narvel The Marvel BMI

107 Music City Circle Nashville, Tenn. 37214

MARIE OWENS

THUNDER RECORDS

45 RPM STEREO 4:12



TH101 A
© 1983
ABADDON
MUSIC
ASCAP

WARM MAGIC
(T. Bark)
TOM BARK
R & B PRODUCTIONS

THUNDER RECORDS

45 RPM STEREO 3:43



TH101 B
© 1983
CRUCIBLE
MUSIC
BMI

SWEET SOMEBODY YOU

(K. Raine)

TOM BARK
R & B PRODUCTIONS



PW-005 U-14209

Shirl-Ray Music

Co. BMI

Producer: Charles

Ammerman

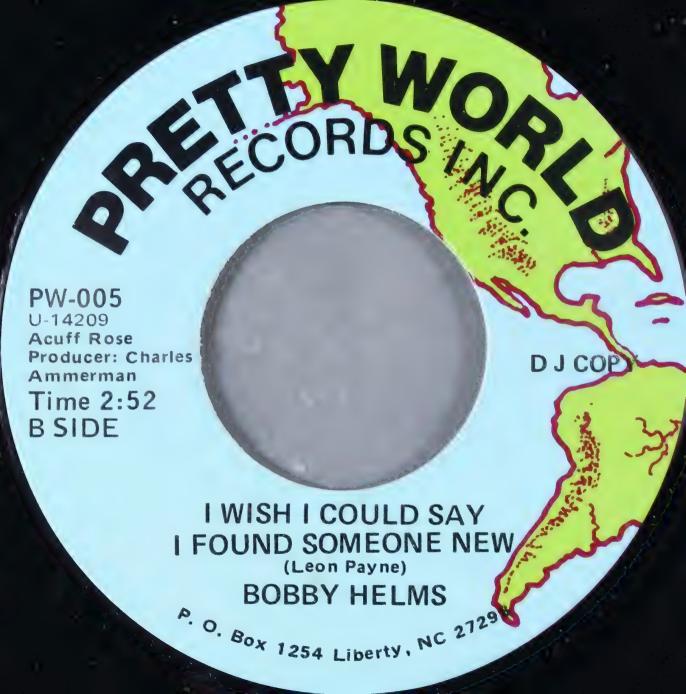
Time 2:20

A SIDE

I FEEL YOU,
I LOVE YOU SO MUCH
(Ray Buzzio)

BOBBY HELMS

P. O. 80 x 1254 Liberty, NC 27298



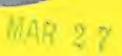




WIG-SM-901 (GS-85)

Time 2:41 P 1979 Sand Mountain Records

DJCOPY



WINE ON MY MIND

(Corky Sauls -Shirley Sauls)

CORKY SAULS

CORKY SAULS

South Ave. South Ave.



Gene Kennedy Carlisle Pub. Co. Inc. ASCAF

STEREO





CORDONI RECORDS

JCS 106 STEREO



SIDE ONE

Fime: 2:32 Produced by John Cordon

TOY TRUMPET

(Scott, Pollack, Michell, Advanced Music Corp., ASCAP) (OUN CORPONI and his DIC DAN)

> P 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

JCS 106 STEREO



SIDE TWO

Time: 3:12 Produced by John Cordoni

(Link, Strackey, Maschewitz)
Bourne Co., ASCAP)
CORDONI and his BIG BAND

(P) 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

CORDONI RECORDS

JCS 105 STEREO



SIDE ONE

Time: 3:15 Produced by John Cordoni



JOHN CORDONI and his BIG BAND

CORDONI RECORDS

JCS 105 STEREO



SIDE TWO

Time: 2:47 Produced by John Cordoni

PENTHOUSE SERENADE

(Jason, Burton; Consul Music Corp., ASCAP)

JOHN CORDONI and his BIG BAND

P 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

CORDONI RECORDS

JCS 103 STEREO



SIDE ONE

Time: 3:04 Produced by John Cordon

ORGAN GRINDERS SWING

(Hudson; Mills Music, ASCAP)

JOHN CORDONI and his BIG BAND

P 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

CORDONI RECORDS

JCS 103 STEREO



SIDE TWO

Time: 2:50 Produced by John Cordoni

GOLDEN GATE WALTZ

(Cardoni; Cardoni Music, ASCAP)

TOHN CORDONI and his BIG BAND

 @ 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123



Sony Tree Publishing
Co., Inc., Buffalo
Prairie Songs,
Showbilly Music,
Don Cook
Music (BMI)
(07822-12831-7-SA)
© 1994, 1995
Arista Records, Inc.

07822-12831-7 Time: 3:57 PRODUCED BY SCOTT HENDRICKS AND DON COOK

YOU'RE GONNA MISS ME WHEN I'M GONE

(K. Brooks, R. Dunn, D. Cook) (From the album "Waitin" On Sundown").

BROOKS & DUNN-

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y.

AREMA

Sony Tree Publishing
Co., Inc., Showbilly
Music, Buffalo
Prairie Songs,
Don Cook
Music (BMI)
(07822-12831-7-38)
© 1994, 1995
Arista Records, Inc.

07822-12831-7 Time: 3:43 PRODUCED BY SCOTT HENDRICKS AND DON COOK

IF THAT'S THE WAY YOU WANT IT

(R. Dunn; K. Brooks, U. Gook) (From the album Waitin' On Sundown y

BROOKS & DUNN

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y.

G bic

34 78638 ZSS 78638A

P 1997 Sony Music Entertainment Inc. 3:50

45 RPM STEREO NASHVILLE

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SOMETHIN' LIKE THIS

& Joe Diffie/Available on the Epic Cassette/CD.

"Twice Upon A Time" 67693

TRADENIARK OF CHE INC. MARCH

Chica Contraction of the Contrac

34 78638 zss 78638B

P 1997 Sony Music Entertainment Inc. 3:37

45 RPM STEREO NASHVILLE

WaPeariE. As none inserved Unaumanued duoise serves a solution of a statement



TEADEWARK OF CRE INC. J. N. 2.0.

Trisha Yearwood Real Live Woman

(Bobbie Cryner)

Produced by Garth Fundis and Trisha Yearwood



A SIDE 0881721467

NSV1055700

3:53

Recordings, Inc.

© 1999 Cryner Way To The Bank (Adm. by Child Bride Music)/Child Bride Music (SESAC)



A UNIVERSAL MUSIC COMPANY

© 1999 MCA Records Nashville

Trisha Yearwood I'm Still Alive

(Al Anderson/Matraca Berg)

Produced by Garth Fundis and Trisha Yearwood





B SIDE 0881721467 NSV 1055711 4:01

P 1999 MCA

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Corp.)/Songs of Universal,
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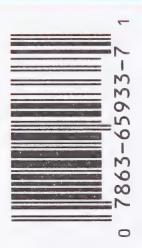
RCA RCA 07863 65933-7 (07863 65933-7-A) Sony / ATV LLC dba Tree Publishing Co. (BMI) / Buzz

Cason Publications, Inc. (administered by Southern Writers Group USA) (ASCAP)

Produced By Martina McBride and Paul Worley

5:13





LOVE'S THE ONLY HOUSE

(Tom Douglas / Buzz Cason) From the RCA Records releases, "Emotion", (07863-67824-2/4)

MARTINA MCBRIDE Electric

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General Electric

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RCA 07863 65933-7 (07863 65933-7-B)

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> **Produced By** Martina McBride and Paul Worley 2:53



I LOVE YOU

(Tammy Hyler / Adrienne Follesé / Keith Follesé) From the RCA Records releases, "Emotion", (07863-67824-2/4)

MARTINA MCBRIDE Electric Property of the Company, USA Except Discovered Marca(s) Registrada(s) General Music. Made In Company, USA. Except BMG Logo ® BMG MUSIC. Nade In

SHE'S GOT A MAN ON HER MIND

(Curtis Wright-Billy Spencer) From the MCA album, MCAC-10335, "Even Now"

. MCA RECORDS

A SIDE MCAS7-54186 MC 36081

David n' Will Music/WB Music/ **WB Music** Corp./Two Sons Music 2:58 **ASCAP**

CONWAY TWITTY

CONWAY TWITTY
PRODUCED BY CONWAY TWITTY
AND DEE HENRY FOR
TWITTY BIRD PRODUCTIONS, INC.

© 1991 MCA
Records, Inc.

Records, Inc.

**Records, I

YOU PUT IT THERE

(Donny Kees-Jimmy Jay-Richard Ross) From the MCA album, MCAC-10335, "Even Now"

> RECORDS

B SIDE MCAS7-54186 MC 36085

Acuff-Rose Music, Inc./ BMG Songs, Inc. 2:50 BMI/ASCAP

CONWAY TWITTY

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RCA RECORDS LABEL

07863 **69019-7** (07863 69019-7-A)

Original version from the RCA Nashville releases, "When It All Goes South". 07863-69337-2/4

> Produced By Don Cook and Alabama 3:08





WHEN IT ALL GOES SOUTH

(John Jarvis/Rick Carnes/Janis Carnes) (ASCAP)

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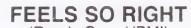
RCA RECORDS LABEL

RCA RCA 07863 **69019-7** (07863 69019-7-B)

From the RCA Nashville releases "Feels So Right", AHL1/AHK1/PCD1-3930

> Produced by Harold Shedd. Larry McBride and Alabama 3:35





(Randy Owen)(BMI)

ALABAMA

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D7-73080 SIDE 1 45 RPM

Time: 4:29
Pub.: © 1995 Sony/ATV
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Sky Rider Songs (BMI) All
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Irving Music, Inc. (BMI) on
behalf of Blue Sky Rider
Songs for the world.





TIM McGRAW "Please Remember Me"

(Rodney Crowell, Will Jennings)
Produced by Byron Gallimore, James Stroud and
Tim McGraw

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D7-73080 SIDE 2 45 RPM

Time: 3:33
Pub.: © 1997 CurbMagnatune Music
(SESAC)/Family Style
Publishing/Glacier Park Music,
a div. of Moraine Music Group
(SESAC)/Malaco Music
(BMI)/EMI Blackwood Music
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by EMI Blackwood Music Inc.)





TIM McGRAW "For A Little While"

(Steve Mandile, Jerry Vandiver, Phil Vassar)
Produced by Byron Gallimore, James Stroud and
Tim McGraw

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D7-73088 SIDE 1 45 RPM Time: 3:07

Pub.: Forster Music Publisher, Inc. (ASCAP)



EDDY ARNOLD "CATTLE CALL" (with LeAnn Rimes)

(Tex Owens)
Produced by Wilbur C. Rimes, Chuck Howard and Mike Curb
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D7-73088 SIDE 2 45 RPM Time: 2:26

Pub.: Adams Vee & Abbott, Inc. (BMI)



EDDY ARNOLD "I WALK ALONE"

(Herbert W. Wilson)
Produced by Chuck Howard

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JEFF FOXWORTHY WITH SPECIAL GUEST ALAN JACKSON

PRODUCED BY SCOTT ROUSE

7-17648-A 3:24

(Single Version)





Max Lafts Publishing-Shabloo Music/Songs of PolyGram International, Inc Virgin Timber Music BMI

REDNECK GAMES

(Jeff Foxworthy/Scott Rouse/Ronny Scaife)

@1996 Warner Bros. Records Inc.

JEFF FOXWORTHY PRODUCED BY DOUG GRAU

7-17648-B 3:21

(Album Version)





From the Warner Bros. album GAMLS REDNECKS PLAY (4/2-45856)

Max Laffs Publishing BMI

NASA & Alabama & Fishing Shows

(Jeff Foxworthy)

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Sketaloomie Productions • Contact: 707-762-3654

3. I've Got A Feeling 4. Same Old, Same Old

1. E.O.C. 2. Heart of Reaction



Produced by Moira Marquis and the Pulsators Engineered by Moira Marquis Second Eng. Shawn Morris Recorded and mixed at Prarie Sun Studios

Johnny Campbell Drums & Vocals John "Schu" Schuster Guitar & Vocals Ian McKenzie Guitar

Mick Whittington Bass & Vocals Willie McRiff Sax & Vocals

Special Guests:
Stu Blank, Piano on E.O.C.
Dave Carlson, Guitar on I've Got A Feeling
Thanks and cheers to: Scott Gilroy, Mooka, Jeff Sloan,
George Silvers, The Hapster and the Pulsettes.





VAN CLIBURN

RACHMANIINOFF:
Rhapsody on a Theme of Paganini
LISZT: Concerto No. 2
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY

RC/1 R8S-1199

Stereo 8
RED SEAL

R8S-1199

VAN CLIBURN ORMANDY/THE PHILADELPHIA ORCHESTRA

Programs

Rachmaninoff

- Rhapsody on a Theme of Paganini, Op. 43 (Part 1)
- Rhapsody on a Theme of Paganini, Op. 43 (Conclusion)
- 3 Liszt
 Concerto No. 2 in A (Part 1)
- Concerto No. 2 in A (Conclusion)
- 4 Schumann-Liszt
 Widmung (Dedication)

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Stereo 8



PART I/"THE GIRLS"

SHIRLEY BASSEY
VIKKI CARR
NADIA CHRISTEN
PETULA CLARK
JULIE LONDON
GLORIA LYNNE
SUE RANEY



SERTH SSIDE LE

VOICES ON THE MOVE

PART I/"THE GIRLS"

PROGRAM I SHIRLEY BASSEY Medley: Goin' Out Of My Head/You Go To My Head VIKKI CARR Your Heart Is Free Just Like The Wind NADIA CHRISTEN Take Me Back

PROGRAM 2
SHIRLEY BASSEY
Softly As I Leave You
VIKKI CARR
Lazy Day
PETULA CLARK
As Time Goes By

PROGRAM 3
NADIA CHRISTEN
Take It Easy
JULIE LONDON
I Left My Heart In
San Francisco
SUE RANEY
Live For Life (Vivre
Pour Vivre)

PROGRAM 4
JULIE LONDON
Call Me Irresponsible
GLORIA LYNNE
Fly Me To The Moon
(In Other Words)
SUE RANEY
Groovin'

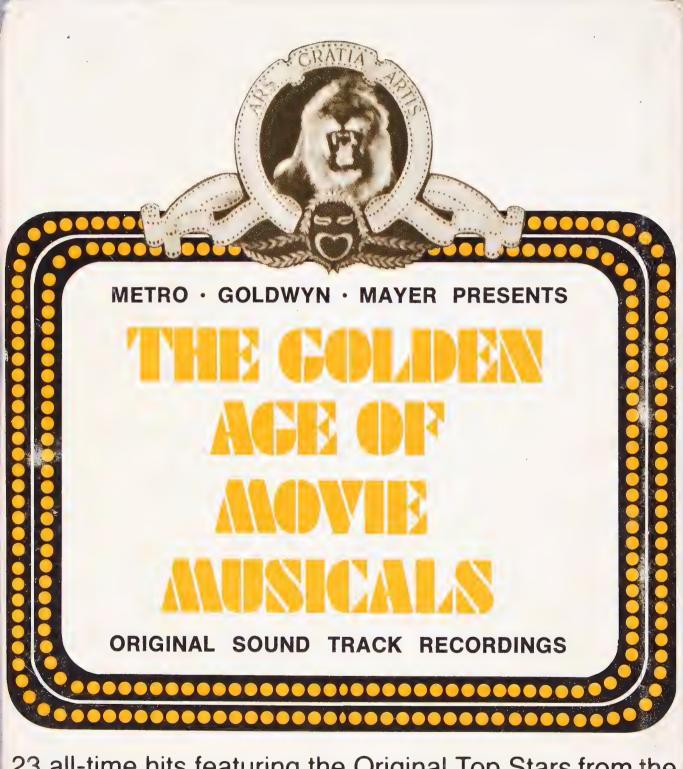
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THE GOLDEN AGE OF MOVIE MUSICALS

PROGRAM 1

OVERTURE — from "Gigi" — Instrumental

THERE'S NO BUSINESS LIKE SHOW BUSINESS—from "Annie Get Your Gun" Betty Hutton, Howard Keel, Keenan Wynn and Louis Calhern

(Dear Mr. Gable) YOU MADE ME LOVE YOU — from "Broadway Melody of 1938" Judy Garland

BY MYSELF — from "The Band Wagon" Fred Astaire

HI-LILI, HI-LO—from "Lili" Leslie Caron and Mel Ferrer

> 'S WONDERFUL — from "An American In Paris" Gene Kelly, Georges Guetary

PROGRAM 2

THE TROLLEY SONG — from "Meet Me In St. Louis" Judy Garland

STRANGER IN PARADISE—from "Kismet" Vic Damone and Ann Blyth

A COUPLE OF SWELLS — from "Easter Parade" Judy Garland and Fred Astaire

CAN'T HELP LOVIN' DAT MAN from "Showboat" Ava Gardner

SMOKE GETS IN YOUR EYES from "Lovely To Look At" Kathryn Grayson

PROGRAM 3

THE BEST THINGS IN LIFE ARE FREE - from "Good News" June Allyson and Peter Lawford ABA DABA HONEYMOON — from "Two Weeks With Love" Debbie Reynolds and Carleton Carpenter ALMOST LIKE BEING IN LOVE --from "Brigadoon" Gene Kelly I'M A MOUNTIE WHO NEVER GOT HIS MAN - from "Rose Marie" Bert Lahr NEVERTHELESS (I'm In Love With You) — from "Three Little Words" Fred Astaire, Red Skelton and Anita Ellis OVER THE RAINBOW - from "The Wizard Of Oz" Judy Garland

PROGRAM 4

SINGIN' IN THE RAIN - from "Singin' In The Rain" Gene Kelly TOO DARN HOT - from "Kiss Me Kate" Ann Miller WHEN YOU'RE IN LOVE --- from "Seven Brides For Seven Brothers" Jane Powell and Howard Keel BABY IT'S COLD OUTSIDE - from "Neptune's Daughter" Esther Williams and Ricardo Montalban HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE—from "Royal Wedding" Fred Astaire and Jane Powell I WISH I WERE IN LOVE AGAIN -from "Words and Music" Mickey Rooney and Judy Garland

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TBB 93890

Produced for MGM records by: Jesse Kaye

A&R Coordination by: Peter Kline

Recordings licensed from: MGM Record Corporation

About The Recordings: All selections are Original Soundtrack recordings (with the exception of "Can't Help Lovin" Dat Man" by Ava Gardner). The Overture from "Gigi" is in stereo. All other selections have been electronically re-recorded to simulate stereo.

Produced in Hollywood, California, U.S.A.

Printed in U.S.A.



PROGRAM 1

OVERTURE

THERE'S NO BUSINESS
LIKE SHOW BUSINESS

(Dear Mr. Gable) YOU MADE ME LOVE YOU

BY MYSELF

HI-LILI, HI LO

'S WONDERFUL

PROGRAM 3

THE BEST THINGS IN LIFE ARE FREE

ABA DABA HONEYMOON

ALMOST LIKE BEING IN LOVE

I'M A MOUNTIE

WHO NEVER GOT HIS MAN

NEVERTHELESS
(I'M IN LOVE WITH YOU)

OVER THE RAINBOW

PROGRAM 2

THE TROLLEY SONG

STRANGER IN PARADISE

A COUPLE OF SWELLS

CAN'T HELP LOVIN' DAT MAN

SMOKE GETS IN YOUR EYES

PROGRAM 4

SINGIN' IN THE RAIN

TOO DARN HOT

WHEN YOU'RE IN LOVE

BABY IT'S COLD OUTSIDE

HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE

I WISH I WERE IN LOVE AGAIN



HEART

OF A

PRINCESS

Once upon a time on a far away island in the vast blue Pacific, an Asian princess named Waile'le lived in royal splendor. Her beauty was legendary throughout the islands and her compassion and generosity earned her the love and admiration of her people.

Waile'le's mother, the Queen, was quiet strict and expected much of her daughter. Her father, the King, was engaged with the affairs of the kingdom.. Sadly, Waile'le rarely saw him. As Princess, it was required that she attend the royal banquets, entertaining visiting dignitaries and honored guests. Princess Waile'le did this with diplomacy and grace and took great pleasure in these events. Attired in the finest silks and gemstones, her skin adorned with fragrant scented oils from exotic lands. Waile'le would sit serenely, attentive to every word and sesture offered.

In her charming company, delighted guests unraveled stories late into the night of strange cultures, exquisite art, and thrilling adventures of wondrous foreign lands.

Later... the lanterns and torches are burned low and flickering with the night breeze. The tinkling of guests, the last peels of laughter down distant corridors were long since heard. There is a solitary figure standing in the moon light as still as stone, gazing down from her balcony to the fresh water stream below. Princess Waile'le whispers..."Though the moon penetrates it and the wind ruffles it, not a trace of either remains. Who could know the feelings that stir my heart tonight. A singing bird fluttering in its splendid cage." Tears fall, one by one, shattering her reflection in the water below. Princess Waile'le sings her song. The Song of a Princess.

HOWARD JAMES STEVE DRAGON

PIANO FLUTE

- 1 WATCHING THE STREAM
- 2 HERE BUT ELSEWHERE
- 3 CAPTIVE
- 4 OTHER LANDS
- 5 ANTICIPATION
- 6 SONG OF A PRINCESS

10 min.

9 min.

9 min.

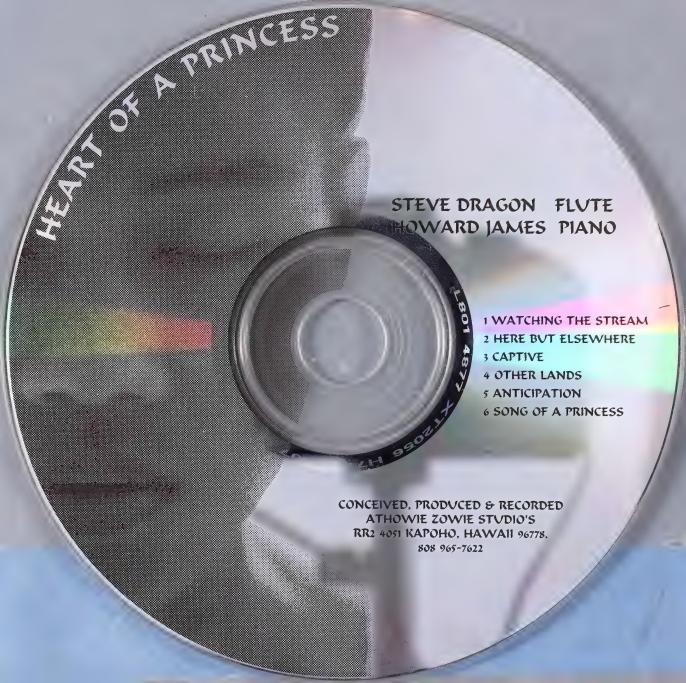
3 min.

4 min.

23 min.

IT IS OUR SINCEREST WISH THAT YOU RECEIVE THIS EXPRESSION AS PURELY AS IT RECEIVED US. ALOHA

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HOWARD JAMES

HOWARD JAMES STEVE DRAGON

PIANO FLUTE

- 1 WATCHING THE STREAM
- 2 HERE BUT ELSEWHERE
- 3 CAPTIVE
- 4 OTHER LANDS
- 5 ANTICIPATION
- 6 SONG OF A PRINCESS

- 10 min.
 - 9 min.
 - 9 min.
 - 3 min.4 min.
- 23 min.

CONCEIVED, PRODUCED & RECORDED AT HOWIE ZOWIE STUDIO'S RR2 4051 KAPOHO, HAWAII 96778. 808 965-7622



MUSIC BY JOHN HARBISON FIVE SONGS OF EXPERIENCE TRIO BERMUDA TRIANGLE



JOHN HARRISON

FIVE SONGS OF EXPERIENCE (William Blake)
The Cantata Singers and Ensemble

Jane Bryden, soprano; D'Anna Fortunato, mezzo-soprano; Karl Dan Sorensen, tenor; Mark Baker, bass; Rose Mary Harbison, Erica Miner, violins; Betty Hauck, viola; Jay Humeston, cello; Benjamin Carriel, William Wiley, percussion; John Harbison, conductor.

BERMUDA TRIANGLE

Albert Regni, tenor saxophone; Helen Harbison, amplified cello; Robert D. Levin, electric organ

TRIO

The Wheaton Trio (Nancy Cirillo, violin; Jay Humeston, cello; Victor Rosenbaum, piano)

JOHN HARBISON (b. 1938) is one of the growing number of contemporary composers who, like their classical ancestors, are also skilled at performance. As musical director of Boston's Cantata Singers (1969-73) Harbison made a strong impression on Boston musical society by the depth and subtlety of his performances. His skill is apparent in the vivid interpretation of FIVE SONGS OF EXPERIENCE on this recording.

Harbison's formal education at Harvard (B.A. 1960) and Princeton (M.F.A. 1963) was supplemented by activities as a jazz pianist, and some of his later compositions in a "serious" vein reflect that early experience. BERMUDA TRIANGLE in particular displays some highly authenticsounding phrases of advanced improvised jazz—all written down precisely.

The composer's gifts have been acknowledged by commissions from the Fromm and Koussevilzky Foundations, a Brandeis Creative Arts Citation (1971) and the 1972 award by the American Academy-National Institute of Arts and Letters which made this record possible. He

is now (1973) Associate Professor of Music at M. I. T. About his music, Harbison writes:

"I had long contemplated setting some of Blake's short powers to music, but given their finality and completeness, and their minese private meaning to each reader. I maintained a frealthy warriess. Through my experience conducting the Cantata Singers and Ensemble, particularly in Schütz's music, a choral approach to the poems suggested itself. I began to hear them as incantation, response, or litany, in many kinds of vocal combination. A timely request for some music by Craig Smith, music director at Emmanuel Church, Boston, resulted in these FIVE SONGS OF EXPERIENCE.

"The calls for regeneration and reconciliation in the posens required a velcome effort to get back to beginnings and to be as inclusive, as little time-bound, as possible. The apparent simplicity, transparency, and subdued rhetoric of the poems suggested the creation of apparently-simple rhythms and harmonies—an approach I had been intending to take for some time. This tendency continues in a full-length opera based on Shakespeare's Winter's Tale, now in progress."

"BEFAMUDA TRIANGLE is the third and final part of December Music, a series of pieces based on an old cantus firmus (appearing most clearly here in the final soap-opera organ passages). All three of the pieces in the series reflect my early experience as a jazz musician, this one more than the others. The first piece of December Music, Parody Fantasia, is recorded on CRI SD 293 by Robert Milder.

"The piece is cast in one continuous movement, and presents a conversation between the sax and the cello, with the organ playing many roles — from synthesizer-style background to dominating force. The cello, the most traditional of the three instruments, is gradually influenced by the saxophone. By the end it has begun to sound like something from the middle- or far-East, while the sax has softened into waltz fragments.

"The color range of the Hammond H-112 organ is explored but hardly exhausted by the piece. The music is extremely loud in performance, and home listeners are encouraged to make their own adjustments accordingly.

"BERMUDA TRIANGLE was commissioned by the New York Camerata.

"TRIO was conceived as a lyric intermezzo to be played at concerts by this arch-19th century combination. It draws on the sound of both the classical trio and the restaurant

"During 1968 and 1969 I was fortunate to be composerin-residence on a Rockefeller grant at Reed College: the
rain-forest vegetation in Oregon seemed mysteriously to
give rise to more verdant textures, cropping up first in a
Serenade for six players, then in this TRIO. The piece may
be heard as variations: there are several small closed
phrases interspersed with fleeting recollections and reminiscences. The counterpoint is mainly elaborative and atmospheric

"TRIO was composed for its first performers, Bentley Layton, Helen Harbison, and Robert Levin."

THE CANTATA SINGERS AND ENSEMBLE were founded in Boston in 1984 and have rapidly achieved critical and public success. They have performed more than seventy of Bach's Cantatas, as well as earlier music and twentieth century works. Their new musical director is Philip Kelsey. Reviving an early choral music practice, the group generally draws its soloists from the regular membership. The Cantata Singers, with John Harbison conducting, have also recorded music by Schutz and Bach for Advent Cornoration.

The singers on this recording are:

The singers on this recording are:
Sopranos: Jane Bryden, Sue Carlson, Nancy Dunkly, Sallie
Gordon, Joanna Griscom, Sue Ellen Kuzma, Hazel O'Donnell, Caroline Stouffer, Carole Taynton, Lisl Urban, Joyce
Walworth; Altos: Anne Dow, D'Anna Fortunato, Pamela
Ikauniks, Susan Lovell, Blair McEiroy, Eleanor Russell, Colleen Schwitzgebel, Mary Anne Sego, Esther Traub, Barbara
Winchester; Tenors: Christopher Carlson, Bruce Fithian, N
Thorne Griscom, Charles Husbands, Robert Loud, John
Scullin, Karl Dan Sorensen; Basses: Mark Baker, Richard
Butler, Edward Candidus, Lawrence Chvany, Eugene Gover, John Graef, Warren Pyle, David Rockefeller, J

The WHEATON TRIO is in residence at Wheaton College, Norton, Massachusetts, where the members teach on the music faculty. The trio receives the highest praise as an ensemble and the individual members as soloists in performance at major musical centers.

ALBERT REGNI, HELEN HARBISON and ROBERT D LEVIN are heard frequently in New York, Ms. Harbison as a member of the DaCapo Chamber Players, Mr. Regni as a guest artist with the Contemporary Chamber Players and Speculum Musicae, and Mr. Levin with the New York Philomusica Chamber Ensemble

This recording was made possible by grants from the Alice M. Ditson Fund of Columbia University, Wheaton College and the American Academy-National Institute of Arts and Letters, which awarded John Harbison a recording prize for musical excellence in 1972.

Produced by Carter Harman Cover photograph by John Urban Recorded by David Hancock FIVE SONGS—ACA (BMI) 17'50" BERMUDA TRIANGLE—ACA (BMI) 8'10" TRIO—ACA (BMI): 7'10" LC # 73-750554 FIVE SONGS OF EXPERIENCE (William Blake)

CRI SD 313

1. Introduction

Hear the voice of the Bard! Who present, past and future, sees: Whose ears have heard The Holy Word

That walked among the ancient trees,

Calling the lapsed soul, And weeping in the evening dew; That might control The starry pole,

And fallen, fallen light renew!

'O Earth, O Earth, return! Arise from out the dewy grass; Night is worn,

And the morn Rises from the slumberous mass

"Turn away no more; Why wilt thou turn away? The starry floor, The wat'ry shore, Is giv'n thee till the break of day."

2 Earth's Answer

Earth rais'd up her head From the darkness dread and drear Her light fled, Stony dread!

And her locks cover'd with grey despair

"Prison'd on wat'ry shore, Starry Jealousy does keep my den Cold and hoar, Weeping o'er, Thear the father of ancient men

Selfish father of men! Cruel, jealous, selfish fear! Can delight,

Chain'd in night,
The virgins of youth and morning
bear?

"Does spring hide its joy When buds and blossoms grow? Does the sower Sow by night, Or the plowman in darkness plow?

"Break this heavy chain
That does freeze my bones around
Selfish! vain!

That free Love with bondage bound!"

3. Ah! Sun-flower

Ah, Sun-flower! weary of time, Who countest the steps of the Sun, Seeking after that sweet golden clime

Where the traveller's journey is

Where the Youth pined away with desire

And the pale Virgin shrouded in snow

Arise from their graves, and aspire Where my Sun-flower wishes to go

4 The Voice of the Ancient Bard Youth of delight, come hither, And see the opening morn, Image of truth new born Doubt is fled, and clouds of reason,

Dark disputes and artful teasing Folly is an endless maze. Tangled roots perplex her ways How many have fallen there! They stumble all night over bones of the dead.

And feel they know not what but care.

And wish to lead others, when they should be led

5 A Divine Image

Cruelty has a Human Heart, And Jealousy a Human Face: Terror the Human Form Divine. And Secrecy the Human Dress

The Human Dress is forged Iron, The Human Form a fiery Forge, The Human Face a Furnace seal'd, The Human Heart its hungry Gorge

₱ 1973 Composers Recordings, Inc
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COMPOSERS RECORDINGS, INC. 170 West 74th Street, New York, N. Y. 10023



MUSIC FOR VIOLA JOHN GRAHAM, violist ROBERT BLACK, pianist

JOHN GRAHAM and ROBERT BLACK are among the few performers who play difficult music not only with accuracy but also with elegance and, more significantly, do what the best "interpreters" of the classics have always done — tell the listeners something about the music

Graham, who has been described by the New York Times as "one of the stars of his firmament," is accepted by his colleagues as a musician's musician. He has collaborated with the Juilliard Quartet in many concerts and in the recording of the complete Mozart viola quintets, and has appeared with the Guarmen Quartet, Speculum Musiciae, the Galimir Quartet and the Mariboro Festival as well as other important festivals in the U.S.A., England and Finland. He is expanding the viola repertoire by having works commissioned for him through such as spices as the American Music Center and the National Endowment for the Arts. He is on the music faculties of the New York State Universities at Stony Brook and Purchase

Black, whose recording of Ralph Shapey's monumental FROMM VARIATIONS appears on CRI SD 428, is equally widely admired. He has sought out and premiered many compositions by young composers of ment, has given the New York premiere of Messiaen's concerto, performs with Speculium Musicae and directs the New York New Music Ensemble, which are among the finest of their kind. He is also known for his searching programs of music by Beethoven and Liszt. Both performers have served on juries for important performance

EMMANUEL GHENT ENTELECHY (1963) for viola and piano

EMMANUEL GHENT (b. Montreal, 1925) received his early musical training in Canada and later studied with Ralph Shapey in New York. During the 1960's he was well known for his multitempo music which in some works involved spatial separation of performers, and for the coordination system that made this possible. ENTELECHY was the immediate precursor of these compositions, anticipating in its structure the multi-tempo ideas that were to be developed in the coming years. In the 1970's, a Guggenheim Fellowship enabled Ghent to immerse himself in the GROOVE real-time digital synthesis system. In addition to producing many computer music compositions created on this system, he modified it to make possible the composition of a type of theatrical lighting which had the precise time control usually associated only with music. His collaboration with the Mimi Garrard Dance Company has resulted in many performances of music/lighting/dance throughout the country. This is his first appearance on CRI. He writes:

"The building blocks for ENTELECHY are three simple intervalls and melodically. A good illustration occurs in the opening statement of both viola and piano, even though their rhythmic designs contrast with one another. On occasion, for example in the slow section, a single one of these structures forms the basis of an entire section. The title derives from Aristotle's usage denoting actualization or realization in contrast to potentiality. The soul, then, was the entelechy, where the body was merely a housing that had yet to be inhabited."

VINCENT PERSICHETTI PARABLE XVI (1974) for solo viola. Op. 130

VINCENT PERSICHETTI (b. Philadelphia, 1915) began studying music at the age of 5. was playing the piano professionally at age 11 and the organ at 16, and was head of the Theory Department of the Combs College of Music (while studying conducting with Fritz Reiner and piano with Oliga Samaroff) at 20. Subsequently, he joined the faculty of the Philadelphia conservatory and then of the Juillaird School, where he became chairman of the Composition Department in 1963. He is also director of publications at Elikan Vogel and vice president of the American Academy and Institute of Arts and Letters. He remains a profilic composer, writing in nearly every musical medium, with more than one hundred published compositions to his credit.

"PARABLE XVI for solo vola, Op. 130, was written in 1974 and international Viola Congress, Ypsilanti, Michigan, It is the sixteenth in a series of *PARABLES* for various mediums. They are one-movement, non-programmatic musical essays about a single germinal idea.

"The viola has always been a potent instrument for expressing my deepest feelings and in PARABLE XVI, my world of musical speech becomes that of a single violist."

ROBERT POLLOCK VIOLAMENT (1974) for solo viola

ROBERT POLLOCK (b. New York, 1946) received his B.A. in music from Swarthmore College where he studied with Claudio Spies, and his M.F.A. in composition from Princeton, and has started winning awards (Guggenheim, MacDowell and Millay Colony Fellowships) and commissions (the National Endowment for the Arts, New Jersey State Arts Council), His music is recorded on CRI SD 265 and 333. He writes:

"VIOLAMENT (1974) for solo viola was commissioned by Mobart Music Publications which published the piece soon after its completion. The piece explores the intense quality and full expressive and timbral range of the viola by means of a consistent and thorough use of row technique. Contrasts (sometimes violent) of height and depth, quiet and loudness, speed and repose, gloom and exhiliaration, serve to create a varied and polyphonic texture. A slow introduction presents motivic and harmonic fragments of the music which follows. Then, the main section of the work begins, fast and vigorous. After transitional music, a slow extended middle section (the lament) leads to the return of the fast and vigorous section. A brief echo of the slow movement is followed by an even briefer fast coda."

MILTON BABBITT COMPOSITION FOR VIOLA AND PIANO (1950)

MILTON BABBITT (b. Philadelphia, 1916) received his musical education at New York and Princeton Universities and in the private study of composition with Roger Sessions. He is William Shubael Conant Professor of Music at Princeton University, and a member of the Composition Faculty of the Juilliam School He is a member of the American Academy and Institute of Arts and Letters, and the American Academy of Arts and Sciences His music appears on CRI ISD 188, 268 and 288 He writes.

"COMPOSITION FOR VIOLA AND PIANO was composed in 1950 and first performed in November of that year by the violist. Abram Loft, and the pianist. Alvin Bauman It was the fourth in a series of my works entitled 'composition' not only to inhibit 'formal' or 'historical presuppositions), but to suggest shared central characteristics of the works, the roles played by ordering and orderings, in all dimensions and at all levels, and — particularly — by orderings of the pitch-class aggregate. Not incidentally, the intimations of 'formalism and 'abstractness' of the term composition' I did not find dissoleasing.

"II, in its broadest outlines, the work is apparently sectional there are yet no dimensionally conjoined repetitions yielding at a pattern which can be construed as one of the cherished forms." The opening and closing sections, most obviously identified by the muting of the vola, and the piano and vola solo sections, provide superficial parallelisms, but there is rather a polyphony of repetitions in the individual dimensions, as such recurrences occur 'out of phase' with respect to one another. These different periodicities of recurrence create ever varying conjunctions of recalled components in new environments, while such replications of relations from the local through the global provide a crucial component in the achieving of paths of cumulative inter- and intradimensional confunity."

This recording employed hand-made nbbon microphones in pairs spaced as feet apart, in the best available acoustical environment Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-playback characteristics. In this way the need for conventional (and troublesome) noise reduction devices was eliminated Lacquer masters were cut from the original tapes, employing an Orlofon transducer system with motional feedback. To minimize groove eeth, the lacquer masters were processed within twelve hours; using the latest European equipment and techniques. Stinct quality control pressings were made of the purset available viny!

This record is made possible, in part, with public funds from the New York State Council on the Arts. Additional support is provided by grants from the Vogelstein Foundation, the Alice M. Ditson Fund of Columbia University and private donors.

ENTELECHY — Oxford University Präss (ASCAP): 11'25"
PARABLE XVI. — Elkan Voge (ASCAP): 7'38'
VIOLAMENT — Mobart (BMI) 9'08'
VIOLAMENT — Mobart (BMI) 9'08'
VIOLAMENT — Mobart (BMI) 1'14"
All recorded by David Hancock, New York, May and July, 1980
Produced by Carter Harman
Art direction. Judith Lerner
Cover photo © 199 Peter Schaal
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ROBERT TAUB, pianist

ROBERT TAUB is a leader in the new generation of pianists whose performing characteristics include precision, aplomb and the ability to make the most difficult music sound graceful. He was a prize-winner in the 1978 Kennedy Center/Rockefeller Foundation Contemporary Music Competition and the winner of the 1981 Peabody-Mason competition in Boston. He is also a Phi Beta Kappa Princeton graduate (1977) with a doctorate (1981) from Juilliard and teaches at Juilliard and Drew University. This is his first recording.

LEON KIRCHNER SONATA (1948)

LEON KIRCHNER (b. 1919, Brooklyn) has been an important figure in Amencan music for many years. He studied with Ernest Bloch, Roger Sessions and Arnold Schoenberg and soon made a highly respected place for himself as composer and performer. He has appeared with leading orchestras as conductor and pianist in performances of his own works as well as of contemporary and classical literature. He performed and conducted for many years at the Mariboro Festival and, with the assistance of the Rockefeller Foundation, established a contemporary music program there.

Kirchner is a member of the American Academy and Institute of Arts and Letters, the American Academy of Arts and Sciences, and is a Fellow of the Center for Advanced Studies in the Behavioral Sciences at Stanford. He has been the recipient of two Guggenheim Fellowships, the Naumburg Award for Composition, the Brandeis Gold Medal, two New York Critics Circle Awards, and the Pullitzer Proze (for his Third String Quarter). He is Walter Bigelow Rosen Professor of Music at Harvard University. His STRING QUARTET NO. 7 is on CRI SRD 395

Kirchner's only SONATA (1948) is a highly chromatic work, a mosaic of short, contrasting motives, characterized by driving rhythms, quasi-improvisational passages, and a uniquely expressive lyricism. A slow introduction (Lento) leads to a rhythmically propulsive allegro (Doppio movimento), whose last section (Quasi adagio) serves as a bridge to the freely developed variations of the Adagio. The Finale restates motives of the preeding two movements before concluding with a modified recapitulation.

SEYMOUR SHIFRIN RESPONSES (1973)

SEYMOUR SHIFRIN (b. 1916, Brooklyn: d. 1979, Boston) is widely recognized as a major figure of the middle generation of American composers, whose music possesses a deep lyncism as well as formal strength. He studied privately with William Schuman, at Columbia University with Otto Luening, and as a Fubright Scholar in Paris with Darius Milhaud. He joined the music faculty of the University of California at Berkeley in 1952, and then moved to Brandeis University in 1966. Among the many awards he received are two Guggenheim Fellowships, a grant from the National Institute of Arts and Letters, the Bearns



Prize, the Boston Symphony's Mark Horbbit Award, and a Branders Creative Arts Award. Works for a variety of chamber ensembles, including a sense of five string quartets, make up the main body of Shifmi's creative output; but he also wrote for solo voice, chorus, and orchestra His orchestral compositions have been performed by the symphony orchestras of Cleveland, Chicago, and Boston, and the BBC in England His SERENADE FOR FIVE INSTRUMENTS is on CRI SD 123, his THREE PIECES FOR ORCHESTRA on CRI SD 275, and his STRING QUARTET NO 4 on CRI SD 358

RESPONSES (1973) is one of Shifnin's two solo piano pieces. The second and third parts are successively slower than the first, and the fourth returns to the original tempo. Certain pitch complexes act as referential centers throughout the work, and dramatic contrasts are provided by the juxtaposition of lync phrases with others that are pointillistic in nature, and by terse fragmentary material accompanying principal sustained lines.

MILTON BABBITT THREE COMPOSITIONS FOR PIANO (1947)

MILTON BABBITT (b. 1916, Philadelphia) is an acknowledged leader of the 12-tone school of composition. He was the first to apply 12-tone principles of order to rhythmic and dynamic as well as pitch organization, and the THREE COMPOSITIONS FOR PIANO (1947) are the first works to make use of these principles. Each of the three compositions clearly projects its own character. The first is terse and dramatic; the second lyncal and even introspective, and the third is playful and energetic. He writes

"THREE COMPOSITIONS FOR PIANO were selected to form a connected set, from a number of piano pieces written on

my return to composition after a war-enforced hiatus of a half-dozen years. Therefore, they embody ideas about music which evolved but could not be fulfilled compositionally during that penod, particularly ideas about interpretations of senal order in and as musical structure. This applies not only when order is interpreted as pitch-ordering but in those other musical dimensions realistically susceptible to linear ordering, and, above all, when temporality itself, i.e. hythm, is so structured

Babbitt was educated in the public schools of Jackson, Mississippi, and at New York and Princeton Universities, and studied privately with Roger Sessions. He is William Shubael Conant Professor of Music at Princeton, and a member of the Composition Faculty of the Juilliard School. He is a member of the American Academy and Institute of Arts and Letters, and the American Academy of Arts and Sciences. His COMPOSITION FOR FOUR INSTRUMENTS appears on CRI SD 138; his V-SION AND PRAYER on CRI SD 268; his PARTITIONS on CRI SD 288, and his COMPOSITION FOR VIOLA AND PIANO on CRI SD 138 and 446

BELA BARTOK SONATA (1926)

BELA BARTOK (b. 1881, Hungary; d. 1945, New York City) is one of the handful of 20th-century composers whose music has become standard on concert programs everywhere. This is the first CRI recording of his music. Bartok's only SONATA (1926) is his most extended composition for solo piano. The first movement (Allegro moderato), often described as "barbanc" in feeling, is in classical sonata-allegro form. The second movement (Sostenuto e pesante) is free and rhapsodic. The last movement (Allegro molto) is a rondo.

This recording employed hand-made ribbon microphones in pairs spaced six feet apart, in the best accountical environment. Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-playback characteristics. In this way the need for conventional (and troublesome) noise reduction devices was eliminated. Lacquer masters were cut from the original tapes, employing an Ortofon transducer system with modified feedback. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available vin.

This record was made possible by grants from the Alice M. Ditson Fund of Columbia University and private denors KIRCHNER.— Beelke-Bomart (BMI): 16'30 SHIFRIN — C.F. Peters (BMI) 5'58' BABBITT — Boelke-Bomart (BMI): 7'50 BARTOK — Boosey & Hawkes (ASCAP): 13'11' Produced by Carter Harman and Carolyn Sachs Art Direction: Judith Lerner Cover concept: Peter Taub LC#: 81-750244 © 1981 Composers Recordings. Inc

WRITE FOR A COMPLETE LISTING OF ALBUMS ON CRI



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ANNA MARGARITA'S WILL

by Gail Godwin

Often lately, at the sunset hour. Hook out at the hills finctured orange with the fading light and I call up the people in m, the final distribution of myself, people who have given me what can never be returned.

"I'll just die if he does not come.

"I'll just die if he does not love me.

"I'll just die if he does not marry me."

He came. He loved. He married her. She died anyway.

My father gave me courage. My father gave me nerve:

"Go at your fences straight, girl.

Don't slow down, once you've started.

Look up. That's right, never look down.

And when it comes time for the leap, go forward to meet it.

And never flinch.

The night my father died, Sister Ursula sat at my bed all night. The other nuns filed in, one by one.

"Remember you still have God," they chanted, each in turn.

Remember you still have me Sister Ursula said and stroked my head. She is still alive but there is nothing I may leave her her a latent precludes possessions.

It would be fun, and wicked, to leave Rudolf a thing or two. His wife would open the letter:

'Oh Rudy, dear, who is this Anna Margarita Wells?

I don't believe I know this Anna Margarita Wells.'

No dear lady but I know you. Many is the time I've driven by your house at night and seethed at the two of you in there string in the time I've driven by your house at night and seethed at the two of you in there string in the time I've driven by your house, on the condition that you live in it and see things from my side.

And Franklin imy college love with his rich eloquent voice and dangerously high ideals. He walked me up and down the batan in a gardens

"Drink deep, Anna Margarita.

Drink deep, or don't drink at all.

Refuse to accept anything less than your best self."

But at age forty Frankin had drunk so deep he reached the bottom of the well, where he saw his own reflection. It was the reflection at a second best self. He went to the corner bar, bought everyone a drink and announced,

"Time, gentlemen, time,"

went to his room and took his life. Poor Franklin, you would not have been consoled by my mundane bequests.

Who then? Who among the living would welcome a legacy from Anna Margarita Wells?

Small bequests are easy. My library to John who lives in books. My paintings to Natalie, who loves them for themselves, not to Clare, who cloves them as an investment. My boat to Jeremy, on the condition that, for once in his life, hell sail someplace hels never dared to do My harps chord to Nicholas; my cat to André, on the condition she will not alter him.

That stills leaves Cousin Loulie with the bulk of everything. I can hear her now:

"Oh, Lordie, look what Cousin Anna's done. Cousin Anna's left me her estate. That's sweet of her, but really, that emerald necklace would have been enough. What good to me are houses in the North, with all that snow and all that crime? I'm touched, of course, but really, that emerald necklace would have been enough. Poor Cousin Anna, sitting up there through those cold, lonely waiters with a their givents. Peor Cousin Anna Thad the news of her passing just when I got back from my world cruise. In Leningrad I cut off a man's neck term a restriction to wide for fashion," I said; "waiter, bring the scissors." I almost died laughing."

That's enough now, Loulie is right: I've lived too long with ghosts, with those who are no more, with things that did not come to pass.

But while there is still light left, and there is some, yet, I will go down to the stream and plant a willow tree in hopes of a lithal still light left, and there is some, yet, I will go down to the stream and plant a willow tree in hopes of a lithal still light left, and there is some, yet, I will go down to the stream and plant a willow tree in hopes of a lithal still light left, and there is some, yet, I will go down to the stream and plant a willow tree in hopes of a lithal still light left, and there is some.



ARTHUR BERGER

String Quartet (1958)
LENOX STRING QUARTET

YEHUDI WYNER

Concert Duo for Violin and Piano (1956)

MATTHEW RAIMONDI—YEHUDI WYNER



SPONSORED BY THE AMERICAN ACADEMY OF ARTS AND LETTERS AND THE NATIONAL INSTITUTE OF ARTS AND LETTERS

ARTHUR BERGER

String Quartet (1958)

Lenox String Quartet

Peter Marsh and Theodora Mantz, violins Paul Hersh, viola Donald McCall, violoncello

To those who still talk about "modern music" as if to imply even a tenuous universality of style, the two sides of this record will be enlightening, if not disconcerting. Not, certainly, that wider contrasts can not be found. But here are two composers, both technically expert, saying different things in such disparate ways as to make a future musicologist blanch at the thought of defining the essential characteristics of music written

The only stylistic trait common to these pieces is a highlydeveloped chromaticism. But this means little before delving a bit deeper into the techniques which make them work.

Before the so-called "emancipation of the dissonance" (which dissonance?) chromaticism was commonly used to heighten emotional effect-usually in comparatively slow passages-or to provide melodic and harmonic embellishment (including the possibility of modulation). Gradually, such embellishment became so over-worked that it was hardly recognizable as such: the use of chromaticism had become, in the early years of this century, basic, rather than auxiliary material. Something essential, of course, had been lost: a ready and easily recognizable means of embellishing a harmonic sonority or a melodic line.

In compensation for the loss, and with the amalgamation of chromaticism into many composers' basic musical diction, their tonal vocabulary was immensely enriched. And for the relief, contrast and interest traditionally provided by sprinklings of chromaticism, they turned to rhythm as the one musical element which had lain comparatively undeveloped from the Renaissance until the appearance of Le Sacre du trintembs in 1913.

Wyner's Duo represents the older technique: it is, at bottom, diatonic, tonal music, but so saturated with chromaticism that the fundamental scale patterns are always obscured and frequently obliterated. Wyner's use of chromaticism is a result of his melodic and harmonic conceptions, and is partly responsible for the intensity and at times almost demonic power of his expression. It is not, with him, a manipulatory device. nor do his rhythmical configurations perform any purely

On the contrary, Berger's Quartet is constructed consciously out of the twelve half-steps of the chromatic scale. While it is not a 12-tone piece in the strict Schoenbergian manner, it uses many of that composer's tools and most listeners will be hard pressed to find any tonal centers. As you might expect, it is extremely complex rhythmically and metrically-more complex than the bar-lines in the score, more or less evenly spaced to facilitate reading-would lead you to suppose.

The divergent points of view of the composers might best be revealed by the following quotations. The first is from George Perle's review of Mr. Berger's Quartet in the Musical

THE AMERICAN ACADEMY and its parent organization, the National Institute of Arts and Letters, are honorary societies with a distinguished membership of creative artists. They are chartered by act of Congress, and are devoted to the furtherance of the arts in the

Through joint committees of selection, these societies every year award fifteen grants to young artists in recognition of distinction and promise. Four of these grants go annually to composers.

In the spring, an exhibition of the works of award winners in painting and sculpture is held at the Academy building. In 1956, it was decided to inaugurate a series with the similar purpose of calling attention to the works of award winners in music.

This release, presented with the collaboration of Composers Recordings, Inc., introduces to the public works by Arthur Berger and Yehudi Wyner, the 1961 award winners.

-DOUGLAS MOORE

Quarterly (Autumn, 1960); the second is taken from Mr. Wyner's own comments about his Duo:

"A work of fascinating complexity, the Quartet is the mature product of a keen and sophisticated mind that has profoundly considered the problems of tonal organization with which Schoenberg was concerned in his later works. . A detailed study of the first thirty measures or so offers a clue to the concepts of tonal organization on which the work is based. A specific tonal area is delineated by the dramatic introductory chords [following which] an incomplete statement of an ordered set that is invariably played pizzicato appears. The four forms of the pizzicato set are directly stated, and a moment later the principal melodic set of the work is presented in the viola.

"In the Quartet . . . , timbre, texture, dynamics, rhythm, and form are elements of a musical language whose syntax and grammar are essentially derived from pitch relations. If these elements never seem specious and arbitrary, as they do with so many of the dodecaphonic productions that deluge us today from both the left and the right, it is precisely because of the authenticity and integrity of his musical thinking at the basic level. . . .

"The Concert Duo for Violin and Piano was begun in Rome in 1955. A version was completed and presented at the annual concert at the American Academy in Rome in 1956, but . . it was not until the end of 1957 that the Duo achieved its present form, . . .

"The first movement is prevailingly dramatic, concerned with rhythmic energy and variation; the essential argument is often carried by the piano whose natural tendency to overbalance the violin is here deliberately indulged. The two instruments tend to carry forth their discourse on highly independent planes, and integrated exchange of material is practiced only at the end of the movement. The first page of the movement exposes the characteristic intervals, sonorities and linear shapes which will later be reconsidered, elaborated and recombined. . . .

"The second movement . . . is prevailingly lyric. Here the two instruments pursue a less independent course than before and often share the same material; the violin, rather than the piano, tends to dominate. The climaxes, which arise with sudden and virulent intensity, may be seen as intrusions upon a foreground of sustained, introspective songfulness.

YEHUDI WYNER

Concert Duo for Violin and Piano

Matthew Raimondi, violin Yehudi Wyner, piano

"The Duo was commissioned by Dmitri Hadzi, sculptor, whose attractive idea it was to exchange a work of his sculpture for the composing of this work. The Concert Duo is therefore dedicated to him."

YEHUDI WYNER was born in Calgary, Canada in 1929, but was educated and has spent most of his life in the United States. A graduate of the Juilliard School of Music, he holds advanced degrees from Harvard and Yale Universities, and is the recipient of two Guggenheim Fellowships, a Rome Prize Fellowship, and the distinguished award that makes this recording possible. In addition to recordings and publications, Wyner has received important commissions from the Koussevitsky Foundation of the Library of Congress, the Fromm Foundation, Yale University, and the University of Michigan.

ARTHUR BERGER was born in New York City in 1912. He is Professor of Music at Brandeis University and previously taught at Mills College, Juilliard School of Music and Brooklyn College. One of the most influential American critics, he has held positions with the Boston Transcript, Musical Mercury, Modern Music, New York Sun and Herald Tribune, and is now editor of Perspectives of New Music. As a composer he has received commissions from CBS, Lado, the New York Philharmonic, the Louisville Orchestra, the Fromm Music Foundation, and was the recipient of a Paine Fellowship, grants from the Council of Learned Societies and the Fulbright Commission, among others. The 1962 N. Y. Music Critics' Circle Citation was awarded to his String Quartet (1958) following the New York premiere by the Lenox Quartet

-Notes by Robert Parris

MATTHEW RAIMONDI is one of the most active and authoritative interpreters of contemporary violin music today, and has made frequent solo and chamber appearances in addition to numerous recordings. He has served on the faculties of Oberlin Conservatory, Princeton University and the Juilliard School of Music, from which he was graduated. Raimondi's frequent commissions and premieres of important new music have been widely acclaimed.

Perceptive and sensitive performances account for the astonishing success of the LENOX STRING QUARTET. Founded at Tanglewood, where the players were faculty members, a four-year stay there was followed by residency at Princeton University and Grinnell College (Iowa), along with a heavy schedule of other engagements. Since 1959, an extensive European tour has already been accomplished, including appearances at the Spoleto Festival of Two Worlds. Their repertoire embraces the classic and romantic as well as the most advanced contemporary idioms.

STRING QUARTET (1958); American Composers Alliance. Duration: 23:07. The movements are: I, Toccata; II, Cantabile; III, Leggiero; IV, Tranquillo; V, Intermezzo; VI, Coda. I, II and III are continuous, as are IV, V and VI

CONCERT DUO (1956); American Composers Alliance. Duration: 19:28. Metronome markings are the sole indications of tempo.

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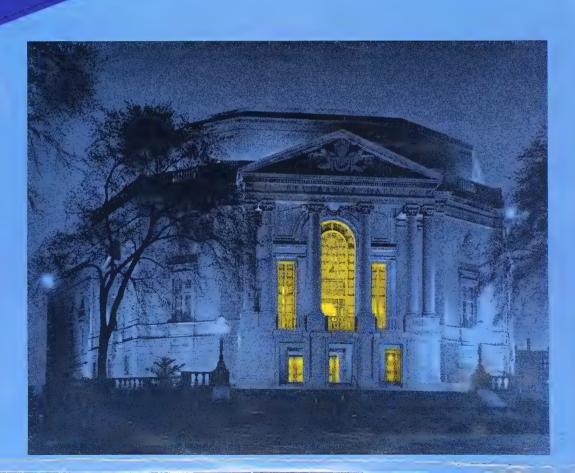
WORLD PREMIERE RECORDING

THE CLEVELAND ORCHESTRA Lorin Maazel, conductor

Gardner Read: Symphony No.4 Marcel Dick: Adagio and Rondo







The Cleveland Orchestra, Lorin Maazel, conducting

The Cleveland Orchestra was founded in 1918 by Adelia Prents Hulpes. It quickly became the primary concern of the Musical Arts Association, which had been founded earlier to present concerts by visting orchestras. The Association is still the parent organization operating The Orchestra. The Orchestra's first concerts were given in Grays Armory and Masonic Auditorium. In 1931, The Orchestra moved to its new and permanent home, Severance Hall, considered one of the finest music

The Cleveland Orchestra's first conductor was Russian-American Nikola Sokoloff. He was succeeded in 1933 by Artur Rodzinski, who remained with The Orchestra unbil 1943. Erich Leinsdorf held the post of conductor from 1943 to 1946, when George Szell became Music Director. Under Szell. The Orchestra entered a pend of dramatic and sustained growth. The orchestra's personnel was enlarged, and the length of the season gradually grew from 30 to 52 weeks. This expansion was made possible by the opening of Biossom Music Center, summer residence of The Orchestra, in 1968. The extensive European tours of 1957 and 1966 established The Orchestra as a major international ensemble.

Following George Szell's death in 1970; French composer and conductor Pierre Boulze was appointed The Orchestra's Musical Advisor, a post he held until the end of the 1971-72 winter season. At the start of the 1972-73 season. Lorin Mazzel began his distinguished tenure as The Ornestra's fifth Music Director. Mazzel was succeeded, in 1984, by The Orchestra's is with and present Music Director. Christoph von Dohnanyi.



Lorin Mazel was Music Director and Conductor of The Cleveland Orchestrs from 1972 to 1982, in that decade, he led The Orchestrs in over 800 concerts, and on ten international tours. He greatly expanded The Orchestrs discography, and brought to Cleveland numerous work in their United States premieres or first performances in the city, He mistade the "Great Composers of Our Time" series, in which composers have been honored by extensive presentation of their works, and he also provided the impulse for a notable commissioning senes.

In the course of his distinguished career, Maazel has had numerous posts as music director, with the West Berlin Opera Company, the Berlin Radio Symphony Orchestra, the French National Orchestra and others; he has served as principal guest conductor of the Philharmonic Orchestra of London. In 1982, he began a tenure as general manager and artistic director of the Vienna State Opera. He currently serves as Principal Guest Conductor and Music Advisor of the Pittsburgh Symphony Orchestra, and continues to appear as guest conductor of the world's great orchestras and opera houses.

Born in 1930 in Pans of American parents, Maazel begain his conducting career while still very young; he made what he considers his professional debut at the age of 23 in Italy. He was he first American conductor to be invited to conduct at the Bayreuth Festival. In future years, he will appear with the tourng Verena Philharmonic, at La Scala in Milan and in Berlin, Pans, Boston and New York



Marcel Dick, born in 1898 in Miskolcz, Hungary. received his earliest formal musical training at the Royal Academy in Budapest, where he studied violin with Joseph Bloch and Rezso Kemeny and theory and composition with Victor Herzfeld and Zoltan Kodaly. He was awarded his degree in violin in 1915 and became Professor of Music in 1917; further studies were interrupted by World War I Before emigrating to the United States in 1934, Dick enjoyed a successful career as both an orchestral and chamber performer, appearing with the Budapest Opera, the Budapest Philharmonic the Volksoper in Vienna (as assistant concertmaster) and the Vienna Symphony Orchestra (as principal violist 1923 to 1934). A member of several noted string quartets, Dick co-founded the famous Kolisch Quartet in 1924 at the suggestion of Arnold Schoenberg. In that same year, Schoenberg invited Dick to premiere his Serenade, Op. 24; he was to remain Dick's mentor, colleague and friend

'in the United States, Marcel Dick performed as a member of the Detroit Symphony and of the Stradivanus Quartet. In 1943, he became principal volist of The Cleveland Orchestra, a position held until 1949 when he was appointed the head of the department of graduate theory and composition at the Cleveland Institute of Music. Other teaching experience has included, among others, positions at the Royal Academy in Budapest, the Municipal School of Music in Vienna, Kenyon College and Case Western Reserve University, While at the Cleveland Institute, until his retrement in 1973, Dick conducted the Institute Orchestra, he has several times commanded the poddium of The Cleveland Orchestra.

In 1962 Marcel Dick was the recipient of the Music Award of the Cleveland Arts Prize, and in 1978 received an honorary degree of Doctor of Musical Arts from the Cleveland Institute of Music More of his work may be heard on CRI recordings SD 183, Suite for Plano (1959) performed by Arthur Loesser and SD 274, Symphony for Strings (1964) performed by the London Sinfonietta, David Atherton conducting



Composer, conductor, teacher, and author-Gardner Read has enjoyed a career of rich diversity. Born in Evanston, Illinois, in 1913, he studied piano and organ privately as a high school student and at the same time took lessons in composition at Northwestern University's School of Music. During the summers of 1932 and 1933 he studied composition and conducting at the National Music Camp, Interlochen, Michigan, where in 1940 he taught composition and orchestration. In the fall of 1932 Read was awarded a four-year scholarship to the Eastman School of Music, his principal teachers being Bernard Rogers and Howard Hanson. On a Cromwell Traveling Fellowship to Europe he studied in Rome with Ildebrando Pizzetti and briefly with Jan Sibelius in Finland just prior to the outbreak of war in 1939. A 1941 fellowship to the Berkshire Music Center in Tanglewood enabled Read to study with Aaron Copland, From 1941 to 1948 Gardner Read headed the composition departments at the St. Louis Institute of Music, the Kansas City Conservatory of Music, and the Cleveland Institute of Music. In 1948 he was appointed composer-in-residence at the School of Music of Boston University, becoming Professor Emeritus in 1978. Read has held resident fellowships to the MacDowell Colony and the Huntington Hartford Foundation and was awarded an honorary doctorate in music by Doane College in 1964. Other maor awards include first prize in the New York Philharmonic-Symphony Society's 1937 American Composers Contest for his Symphony No. 1, Op 30, and first prize in the Paderewski Fund Competition of 1943 for his Symphony No. 2, Op. 45

Gardner Read's activities as a conductor include leading his own works with such ensembles as the Boston, Clincinnati, Philadelphia, and Pittsburgh symphony orchestras. As an author he has published six bocks, two of which—the Thesaurus of Orchestral Devices (1953) and Music Notation (1964)—are considered classics in their

Read's work may be heard on CRI recording SD 444, *The Aztec Gods, Op. 107* performed by the Paul Price Percussion Ensemble, Paul Price conducting.



This recording was made possible, in part, by public funds from the National Endowment for the Arts Additional funding was generously provided by the Kulas Foundation, the Bascom Little Fund, the Alice M. Ditson Fund of Columbia University and private donor.

Read: Symphony No. 4, Op. 92 (28'44"), ms. (ASCAP)

Recorded live in performance at Severance Hall, Cleveland, Ohio on April 10, 11 and 12, 1980, by The Cleveland Orchestra Broadcast Service: Robert Conrad, producer; Andrew Massey, associate producer; Vladimir Maleckar, audio supervisor; Bruce Gigax, audio engineer.

Dick. Adagro and Rondo (14'18"), Theodore Presser (ASCAP)

Recorded live in performance at Severance Hall, Cleveland, Ohio on October 5, 6 and 7, 1978 by The Cleveland Orchestra Broadcast Service. Robert Conrad, producer; Andrew Massey, associate producer; Vladimir Maleckar, audio supervisor; Bruce Gigax, audio engineer.

Art Direction: Laura Williams Photography: Peter Hastings Direct Metal Mastering[©] by James Shelton, Europadisk, New York, NY. This album is 130 grams imported Teldec[©] vinyl

Director of Production: Rachel Siegel

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DAVID CHAITKIN



SUMMERSONG Sylvan Winds Arthur Weisberg Conductor

1. FLORE LEREINERU KILANIN

DAVID CHAITKIN: Summersong for 23 wind instruments (1981) Sylvan Winds, Arthur Weisberg, conductor

CARMAN MOORE:

Berenice: Variations on a Theme by George Frederick Handel The Aeolian Chamber Players

David Chaitkin (born 1938, New York City) is counted among the most lyrical of today's composers. He followed early experience as a jazz musician with studies at Pomona College and the University of California, Berkeley, His teachers included Luigi Dallapiccola, Seymour Shifrin, Max Deutsch and Andrew Imbrie.

In awarding him a Goddard Lieberson Fellowship, the American Academy and Institute of Arts and Letters called his music "subtle, powerful creations of a knowing musical intelligence," and "works of delicate intricacy and realized originality." He has been honored by fellowships from the Guggenheim Foundation, the National Endowment for the Arts and the New York Foundation for the Arts, as well as awards and commissions from the Martha Baird Rockefeller Fund for Music, Inc., the New York State Council on the Arts. ASCAP, Meet the Composer, the American Music Center, and the University of California's Ladd Prix de Paris. His orchestral music includes a Symphony and Concerto for Flute and Strings. His most recent was commissioned by the De Capo Chamber Players.

Other music by Chaitkin may be heard on CRI recordings: SD 345, Etudes, David Burge, piano; SD 493, Seasons Such as These with the Cantala Singers, John Harbison, conductor, and Serenade performed by the New York New Music Ensemble, Robert Black, conductor.

Notes on the Music

"Summersong, in one movement, divides into two large sections, the first consisting of an extended mel-ody, beginning semplice in unison clarinets, and continuing through many instrumental exchanges. The second half explores and develops more fully the timberal and textural contrasts inherent in the music, giving the brass a featured role. Repeated and varied fragments, growing into longer units, lead to a culimiation where the flute enters with a line recalling the opening music, over press accompaniement.

Finding ever new instrumental combinations and textural settings was a great pleasure, in this most rich of ensembles. There was a special challenge in finding ways in which to give the 23 instrumentalists opportunities as soloists, rather than thinking of them primarily as members of sections. The influence of Stravinsky's Symphonies of Wind Instruments will be recognized by many. The two works are virtually identical in instrumentation, while differing fundamentally in their construction: Summersong is achieved by sustained melodic and harmonic continuity, Symphonies moves through the juxtaposition of block contrasts."

-David Chaitkin

Summersong is dedicated to the composer's son, Nahaniel, and to the Sylvan Winds, who commissioned it and gave its first performance in 1981 in New York, with Arthur Weisberg conducting. It has enjoyed several performances since then, including one at the Tanglewood Festival of Contemporary Music conducted by Gunther Schuller.

The Sylvan Winds is a natural development of the Sylvan Wind Quintet founded in 1976. A New York based group, the Quintet has been actively performing throughout the metropolitan area and the Eastern United States. Currently in their eighth season, they offer a series of concerts at Carmegie Rectial Hall,

where they have made their home since 1983. Artists who have collaborated in concerts with the ensemble include Kenneth Cooper, Gerard Schwarz, Arthur Weisberg, Robert Sherman and the American Brass Quintet. They have appeared at the White Mountains Festival in New Hampshire and, by invitation, have presented outdoor, pre-concert wind serenades at the Mostly Mozart Festival in Lincoln Center since 1983. In 1985, the Sylvan Winds were invited to collaborate with the Mostly Mozart Festival Winds in a critically acclaimed, sold-out performance of Handel's Fireworks Music. They have been featured on New York City radio stations WNCN, WBAI, WQXR's "The Listening Room" and WNYC-FM's "Artists in Profile." The group has received recognition through support from the New York State Council on the Arts and the National Endowment for the Arts.

The Sylvan Winds Arthur Weisberg, conductor

Svjetlana Kabalin, flute* Katherine Hoover, flute usan Carlson, flute Mark Hill, oboe David Rowland, oboe Robert Botti, English horn Charles Neidich, clarinet Robert Yamins, clarinet Steven Hartman, clarinet Charles McCracken, bassoon* Jeffrey Marchand, bassoon Lauren Goldstein, contrabassoon Melissa Coren, horn* lanet libriass horn Richard Hagen, horn Ann Yarbrough, horn Thomas Lisenbee, trumpet James Hamlin, trumpet Lowell Hershey, trumpet Terry Pierce, tenor trombone James Scott, tenor trombone Michael Richardson, bass trombone Todd Kaufman, tuba

*members of the Sylvan Wind Quintet

Arhur Weisberg, a virtuoso bassoonist as well as conductor is currently on the faculties of the Juilliard School and the Yale School of Music. As a bassoonist, he has been a member of the Houston, Ballimore and Cleveland Orchestras and the New York Woodwind Quintet. A longtime champion of contemporary works, Weisberg founded the Contemporary Chamber Ensemble in 1980, which later expanded to what is now the Orchestra of the 20th Century. Weisberg conducted the New York Philammonic in June 1983; he will be co-principal conductor of the Iceland Symphony Orchestra during the 1986-67 season. Weisberg has recorded for the Nonesuch, Desto, New World and Seraphim labels. He is featured on more than a dozen CRI recordings, performing or conducting works of Schoenberg, Wolipe, Argento, Martino, Moevs, Ung, Pleskow, Blumenfeld, Mayer, Macdougal, Blank, Hamilton, Cortes, Sydeman and Blackwood.

Carman Moore's compositional studies began in New York City after his graduation from Ohio State University, where his instruments had been French horn and cello. Intensive work in New York with Hall Overton led to advanced studies with Vincent Persichetti and Luciano Berio at the Juilliard School, from which he graduated with a Master of Science degree in 1967. By then Moore had not only become active in many experimental artistic projects at the Judson Memoria Church-renowned for its Judson Poets Theatre, Judson Gallery and Judson Dancers-but had also become a music critic and columnist for The Village Voice. His work as a critic, while almost exclusively concerned with new works and new artistic currents, has been stylistically as wide-ranging as has his large compositional output.

Moore's work includes traditional symphonic, chamber and choral works along with experimental intermedia works, music theatre and even popular songs. Among his symphonic compositions are a concerto for percussion and orchestra entitled Hit, which was commissioned by the Rochester Philharmonic Orchestra and the Nexus percussion ensemble, a three-movement symphony entitled Wildfires and Field Songs commissigned by the New York Philharmonic Orchestra, premiered on January 23, 1975 with Pierre Boulez conducting, and Gospel Fuse commissioned by the San Francisco Symphony Orchestra, premiered on January 22, 1975 with Seiii Ozawa conducting and featuring a quartet led by soul/gospel singer Cissy Houston. Moore's chamber music includes several works for mixed forces, several of these using synthesizers and/or tape. Within the chamber music boundaries and consistent with his cross-stylistic interest, he has assembled a multi-stylistic ensemble for which he functions as both conductor and principal composer For the theatre, Carman Moore has composed scores for the Yale Repertory Theater, the Riverside Church Theater and for several Judson Poets Theater produc tions. Moore's own musical Wild Gardens of the Loup Garou was produced in 1982 at the Lenox Arts Center and by the composer himself at the Judson Memorial Church in 1983. This recording marks his debut on

Notes on the Music

"Having heard a rather unusual show of mine called 'Widl Gardens of the Loup Garou' presented in Greenwich Village in June 1983. Lewis Kaplan, the Aeolians' director and violinist, commissioned me to write something for the ensemble's 1984-85 season. I accepted happily and soon after launched into some sketches, but could make little headway because my head had recently been invaded by a great big gorgeous unhurried tune by Handel, a minuet theme from the opers' Berenice." It became clear that whatever I might be writing in the next stretch of time would have to make psychic room for that music of Handle.

The six Berenice Variations therefore exist as six reac-

tions to a theme as much as they do in the traditional sense as six calculated displays of compositional premeditation (though once the haunting was acceded to, that aspect of normal composerly behavior crept in too). The first variation is in the precise tempo appro prate to the original theme, employs much of the original nal's ground bass line, and, in a re-harmonization that offers parodies of Baroque ornamentation and even references to other works, presents a ghost of the theme but never the real thing. The second variation is played allegro vivace by violin and piano, and is based on a thoroughly disguised version of the original bass line, presented staccato on the piano against a similarly altered version of the main Handel theme in the violin part. The aggressive dash of this section then gives way to a lyrically pastoral kind of section featuring clarinet and cello. The two instruments seem to slip in and out of each other's shadows via unisons, octaves, and melodic imitations, all of which behave in analogy to the fact that Handel's Berenice theme exists here intact, albeit interwoven with my own notes to create the variation. The romantic mood of this movement is in response to a totally unresearched suspicion of mine-presumed from certain extravagantly lovely tunes from the Baroque master's complete oeuvre-that he either frequently found himself in love or frequently wished he were. The fourth variation features the piano in mini concerto stance. The flying triplet orientation of the rhythm is a genuflection to the show-off bravura style so typical of the traditional theme-and-variation form, going back at least to Handel himself, who wrote frequently in the form. At one point in the variation the Berenice theme emerges from the deep and then sinks back under the renewed charge of the piano. Next there follows a moody contemplation of Handel's theme scored for cello alone Some may hear a passage or two of this music as a passing homage to Handel's great contemporary, fellow organist, and German compatriot. The final vanation moves to a jazz-like bass line, shared by bass clannet and cello for a while and subsequently passed throughout the ensemble in counterpoint before it settles into the cello for the final surge. The fact that the Baroque basso continuo and the traditional jazz rhythm section were both created to accomplish the similar functions of propelling rhythm and maintaining harmonic order provided a tantalizing opportunity for me for a spirited and cross-referenced closing. In this final section also, the sense of this entire work as a set of variations trying desperately to evoke its theme is intensified, as bit by bit the Berenice tune tries to break through in several different ways. Finally out of the density of a partly aleatoric section which has usen to fairly hysterical heights, the theme-oin tape as if floated in on time warp—pushes its way through and with each instrument joining in one at a time, closes the whole piece with a flourish of unanimity.

-Carman Moore

The Aeolian Chamber Players was formed in 1961 by Lewis Kaplan to present works for strings, winds and piano. The first permanent ensemble of its kind. the Aeolians have won international praise for their unique programs: included in the group's repertoire are the great trios of Beethoven, Brahms, Mozart and Bartok, as well as more than 100 contemporary works written for them. Bowdoin College, with which the group has been associated since 1964, has commisioned works for the Aeolians by such composers as Milton Babbitt, George Crumb, Mario Davidovsky, George Rochberg, Ralph Shapey and Yehudi Wyner, The group has toured extensively both in the United States and in Europe, and is the resident ensemble at the Bowdoin Summer Music Festival. The Aeolian Chamber Players have recorded for the Folkways and Columbia la bels and may be heard on CRI recordings: SD 231, Rochberg: Contra Mortem et Tempus; SD 233, Crumb: Eleven Echoes of Autumn; SD 263, Robert Hall Lewis: Divertimento for Six Instruments: SD 273. Weisgall: Fancies and Inventions and The Stronger.

This recording was made possible by the generosity of the Martha Baird Rockefeller Fund for Music, Inc. and the Alice M. Ditson Fund of Columbia University.

Summersong (15'35"): GunMar Music Inc. (ASCAP) Recorded on June 13, 1983 at the Church of the Holy Trinity, New York City Produced and edited by Carter Harman Recorded by David Hancock

Beranice (16'41"): Peer Southern Music (ASCAP) Recorded on June 14, 1985 at the Church of Saint John the Divine. New York City Bosendorfer piano courtesy of the Church of Saint John the Divine and Moore Produced by Carman Moore Recorded and edited by Allan Tucker

This is a composer supervised recording.

Cover photography: Hal Wilson Art Direction: Laura Williams Director of Production: Rachel Siegel

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Ernst Krenek
String Quartet No. 5
Thouvenel String Quartet





String Quartet No. 5 Op. 65 (1930) Sonate: Allegro, molto deciso ed energico Thema und Variationen Phantasie: Adagio

Ernst Krenek (Born Vienna, 1900) began his musical studies at the Vienna Academy of Music in 1916. continuing with his teacher Franz Shreker in Berlin from 1920-23, After a solourn in Switzerland and Paris. where in 1924 he was introduced to the ideas of neo-classicism, Krenek became assistant to the general manager of the State Opera at Cassel and then at Wiesbaden. After the success of his popular stage work Johnny spielt auf, written in 1925-26. Krenek was able to devote himself entirely to composition. In 1928, he returned to Vienna where, through associations with Berg and Webern, he studied 12-tone composition. During the early 1930s. Krenek also pursued literary work, mainly for the Frankfurter Zeitung. After emigrating to the United States in 1938. Krenek served on the faculties of Vassar College (1939-42) and Hamline University (1942-47). Since that time, he has actively lectured and composed, making his home in California.

Krenek's career boasts a prolific canon of more than 200 works. including 20 operas, eight string quartets, five symphonies and many other works, which encompass five "periods" of musical exploration: 1. atonal (1921-23) 2, neo-classic (1924-26) 3. romantic (1926-31) 4. 12-tone (1931-36) and 5, serial (since 1957). In a sense, then, Krenek's career becomes a reflection of the evolution of 20th century music. However, this should not imply the

superficial work of an intellectual dabbler, flirting with "trends" in search of success. Rather, Krenek's is a truly expansive and exploring intellect; each direction is thoroughly studied and, finally, represented by a significant body of composition.

String Quartet No. 5, Op. 65 was written in Vienna between April 10 and May 3, 1930, during Krenek's "romantic period." The song cycle Reisebuch aus den osterreichischen Alpen (1929) is considered the principal work of this period. Of the Quartet. Krenek has written:

"The first movement (Allegro, in E-flat Major) follows the structure of the traditional sonata form, with three themes, exposition, development and recapitulation. While the character of the thematic material reveals the presence in the composer's mind of Schubertian models, the frequently dense contrapuntal manipulations lead occasionally to harmonic combinations pointing beyond the boundaries of the basically tonal idiom.

The second movement (mainly in D Major) consists of a theme and ten variations. The theme begins with a small flourish in the first violin that serves as a nucleus of the manifold melodic shapes derived therefrom.

The third movement (Adagio, in D Minor) is an extensive "Phantasia." It starts with a sigh that might be interpreted as a subconscious quote from Claudio Monteverdi's cantata Lamento d'Arianna, due to my preoccupation at that time with the works of that Renaissance composer. The motif of the sigh punctuates the several, gradually more passionate, sections of the movement before it fades out, after returning to E-flat Major, with a graceful, pensive melodic line of the first violin, 'as if from far away'."

Top prize-winners of the Weiner International String Quartet Competition, the Thouvenel Quartet (Eugene Purdue, violin; Edmund Stein, violin; Sally Chisholm, viola; Jeffrey Levenson, cello) was formed in 1975 at Indiana University, where its members were graduate students. Quickly establishing themselves as a "quartet in the upper eschelons" (Donal Henahan, New York Times). The Thouvenel have been Artists-in-Residence in Midland, Texas since 1977 and Artist-Coaches of the San Diego Chamber Music Workshop since 1979.

Honored as one of the first classical performing arts groups to tour China through direct sponsorship of the Chinese government, the Thouvenel Quartet has also performed a series of four concerts in Vienna, where it was unanimously praised by European critics. The Quartet's many notable awards and commissions include a National Endowment for the Arts consortium grant to co-commission and perform new works by Mel Powell, Milton Babbitt and Eliott Carter: a National Endowment for the Arts grant to commission and premiere Ernst Krenek's String Quartet No. 8; a Texas Commission for the Arts touring grant; and the "Critics Choice" Award from the Village Voice (New York). They have also been "Musicians of the Month" in Musical America and featured performers on NBC's Today Show.

In his review of their performance of the complete string quartets of Ernst Krenek, Andrew Porter of The New Yorker characterized the Thouvenel Quartet as "a young. expert, alert ensemble, very well baianced, lithe, musical, sweetly and truly tuned." It was this performance of Krenek's work that brought the Quartet its first international acclaim.

String Quartet No. 5 Op. 65 (39/57") Universal Edition, Vienna Produced by Dub Taylor Recorded by Douglas Botnick Digitally edited by Stewart Whitmore Recorded at Evergreen Studios. Burbank, California, July 1983

Original artwork: Ernst Krenek Art Direction: Laura Williams Director of Production: Rachel Siegel

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ERICH ITOR A HILL INVENTIONS from Op.7CIACCONA- ROBERT BLACK, pianist



MUSIC OF ERICH ITOR KAHN

ERICH ITOR KAHN (b. 1905, Rimbach, Germany; d. 1956, New York City) died in the middle of a career as composer and performer that commanded a devoted and intense following both in Europe and in his adopted country. Among the listening public Kahn was best known as a chamber ensemble planist of power and sensitivity. Few who heard his performances with the Albeneri Trio, with violinist Samuel Dushkin, with mezzo-soprano Jennie Tourel and many others, will forget him.

Kahn's childhood in the German town of Koenigstein was spent in an atmosphere of the arts, science and humanist politics; his father was a teacher and cantor and his mother a fine amateur singer. It was in his early teens that he discovered the music of Arnold Schoenberg, whose aesthetic was to play a major role in Kahn's subsequent work; in his sixteenth year, despite parental objection, he entered the Conservatory of Music at Frankfurt, Upon graduating from the Conservatory in 1928, he joined the staff of Radio Frankfurt, where he was engaged by Hans Rosbaud, the musical director and staff conductor, as assistant director and pianist. There he worked with such composers and guest artists as Schoenberg, Stravinsky, Webern, Bartók, Roussel, Schweitzer, Horowitz, and Morini.

With the coming of Nazism, Kahn and his pianist-wife, Frida. fled to Paris, there to begin a new life of constant playing and teaching. The Nazis invaded France only a few years later, and the Kahns underwent a harrowing series of internments in French refugee camps and desperate pleading with consular authorities. Finally, the couple made their way by boat to New York to begin again in a new land.

As composer, Kahn produced about forty works, extending over a period from 1930 to 1954 (the STRING QUARTET, Op. 13). Though the serial concept was basic to Kahn's musical thinking, his application of the Schoenbergian principle was essentially free. During his years in France, he began working creatively with both French and Eastern European Jewish folk materials. Understandably, too, Kahn was deeply affected by the fate of his friends and humanity at large caught up in the world holocaust. Hence the titles of such works as the CIACCONA DEI TEMPI DI GUERRA recorded here

However, it should be emphasized that the use of folk material or evocative titles in no way compromises the structural power of the music.

SHORT PIANO PIECE (1951) INVENTIONS NOS. 1, 2, 3, 5 and 6 from EIGHT INVENTIONS, OP. 7 (1938) CIACCONA (1943) Robert Black, pianist

The SHORT PIANO PIECE is written in a dense texture and elaborate pianistic style. There exists, despite the density, a remarkable natural flow in the discourse. In form, the work represents an amazing succession of small contrasting sections. Kahn's individual "variation technique" is based here on strict serial writing.

It was after hearing a broadcast tape that Kahn decided, in performing the work for his last recital in December, 1955, to repeat the whole main section (save the introduction and coda) of the piece. This repeat is played by Robert Black.

EIGHT INVENTIONS, Op. 7, were composed in 1937-38 They are a group of pieces among which some express simplicity, some complexity. They represent different stages of the problems of tonality, serial writing, and strict 12-tone technique. They also reveal different approaches to pianistic problems as well as to the question of expansion. All this is treated with great variety of means, and with a constant renewal of musical

Invention No. 1 in C is composed in two parts. The right hand performs musical passages derived exclusively from the scale of C-major, while the left hand uses the components of the melodic C-minor scale only. Invention No. 2 is written on a little lullabve. The texture is serial, without any reference to tonality. Invention No. 3 uses a theme from Brahms' Horn Trio (slow movement). Despite the serial texture, the tonality of this theme is preserved. Invention No. 5 is of large dimensions, without any specific title (other than its basic expressive designation, Energico) Invention No. 6, Hommage à Ravel, is one of the most important pieces of the cycle. As a 12-tone composition it is, of course, in no way related to Ravel's compositional technique, but something of the spirit and the varied fragrance of Ravel penetrates

'CIACCONA DEI TEMPI DI GUERRA," Kahn said, "was written in the old variation form which uses as its basis the constant

Cover photo: Ilse Bing, 1946 repetition of the theme in the bass. Its strict structure employs all kinds of contrapuntal procedures. It uses a free dissonant harmonic language, in the core of which strong tonal elements are incomprated.

STRING QUARTET OP, 13 (1953) Bernede Quartet (Jean-Claude Bernede and Marcel Charpentier, violinists; Michel Laleouse, violist; Pierre Penassou, cellist)

Kahn's STRING QUARTET, Op. 13, is his most mature work. It is written in one movement divided into three sections: Allegro, Presto, and Adagio. Each of these sections is preceded by an Andante mosso, which serves as an introduction or a transition. Despite this apparent freedom one finds formal strictness. The initial row offers a symmetric division: two groups of six tones, the second one being the mirror of the first. Thus the serial function permits elaboration of the different structures, which in their turn are articulated with great richness. Kahn succeeded in achieving a musical discourse of steady and varied renewal that gives the music a solid form within freely moving elements. notes by René Leibowitz

The BERNÈDE QUARTET was founded in 1964. All four members had received the Premiers Prix du Conservatoire de Paris, where they studied with the Maestro Joseph Calvet. The following year the Quartet was the winner of the International Competition in Munich, and after that it gave its first concert in Paris, at the Salle Gaveau. Since then the Quartet has enjoyed an international career, playing numerous concerts in Europe and America, and it soon became one of the foremost French chamber music groups. The Quartet's repertory consists of standard classical works as well as many contemporary com-

positions. It has recorded quartets by Beethoven, Debussy, Ravel, Bartok, Stravinsky, Berg, Webern, Xenakis, Ballif, Philippot, Enesco and Penderecki.

ROBERT BLACK is a titan among pianists. Conductor (the New York New Music Ensemt le) as well as ensemble pianist (Speculum Musicae), he is known for his stunning performances of the most difficult music. He plays on CRI SD 428 and 481.

This record contains Kahn's piano music from CRLSD 188, re-recorded for this occasion by Robert Black, plus a new recording of the String Quartet. CRI wishes to thank Madame Anne Gruner-Schlumberger and Mrs. Frida Kahn for their generous assistance with this project PIANO PIECE - Boelke Bornart (ASCAP): 3'55" INVENTIONS - ACA (BMI): 10'28" CIACCONA - Boelke Bornart (ASCAP): 14'53'

All recorded by David Hancock and produced by Carolyn Sachs, New York, September 1982

QUARTET - Merion Music Inc. (BMI): 26'55" Recorded by J.E. Allouche, Nice, July 1982 Liner © 1983 Composers Recordings, Inc. FOR CRI -

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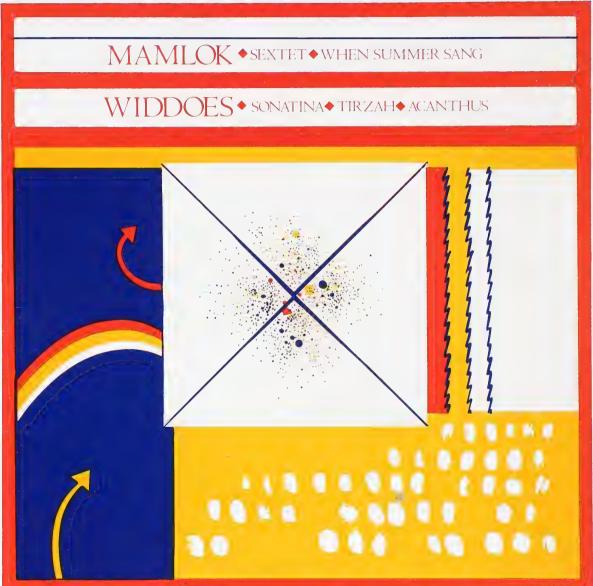
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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD





AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD

URSULA MAMLOK

SEXTET (1977)

Parnassus (Keith Underwood, flutist; Robert Yamins, clarinetist; Dennis Smylie, bass clarinetist; Cyrus Stevens, violinist; Donald Palma, bassist; Edmund Niemann, pianist; Anthony Korf, conductor)

WHEN SUMMER SANG (1980)

Da Capo Chamber Players (Patricia Spencer, flutist; Laura Flax, clarinetist; Joel Lester, violinist; André Emelianoff, cellist; Joan Tower, pianist)

URSULA MAMLOK (b. 1928. Berlin) started to compose as a child and continued her studies at the Mannes College in New York with George Szell. Among her other teachers were Roger Sessions. Stefan Wolge. Erich for Kahn, Raigh Shapey, and Gunter Schuller. She has received two grants from the National American Academy and institute of larts and Letters that made this recording possible. Her music is performed froquently in the award from the American Academy and institute of larts and Letters that made this recording possible. Her music is performed froquently in the United States and Europe by such organizations as The Group for Contemporary Music, the League-ISCM. Music in Our Time, he New Music Consort, the Da Capo Chamber Players and Parnassus. Her works are published by CF. Peters. Theodore Presser, Elkan-Vogel and ACA, and have been recorded on CRI SD 212 and SD 301, as well as on the Grenadilla and Dyus One labels. She has taught at New York University, the City University of New York, and the Manhattan School of Music She writes:

Talim to create a sound surface which displays such basic feelings as for example, joy, sadness, calmenss and elation; these are couched, however, in a technique which may make repeated heanings of a work necessary before the feelings become obvious. I sometimes enjoy worknecessary before the feelings become obvious. I sometimes enjoy worknecessary before the feelings become obvious. I sometimes enjoy worknecessary before the feelings become obvious in Sometimes enjoy worknecessary before the principle of continuous variation as a compositional method, in my longer works I allow some sections to return, preferring rounded forms with large, formal divisions to through-composed forms

"SEXTET was commissioned by Parnassus, which premiered it in 1977. The pilece is built around a central tempo [72] quater notes per minute). In the first movement, marked 'with fluctuating tension,' four interrelated tempos are active at the same time, creating a dense texture interrelated tenmops are active at the same time, creating a dense texture similar to a rapid discourse among six people. A contrasting section follows — a tinner texture of solos and their 'mirrors' that preserves the four tempos of the preceding section. The first section is then repeated with varied details. A transition leads to the second movement

"This movement, an ABCBA form, presents a very calm and lyncal opening (Part A), which gives way to a section of intense five-part counterpoint (Part B). After a dance-like ostinato section (Part C), transformed versions of Parts B and A return

"A violin harmonic acts as a bridge to the third movement, marked 'light and airy.' This cheerful rondo has a bravura conclusion, forbissimo, that leaves the flute and clarinet lines suspended in mid-air

"WHEN SUMMER SANG, composed in 1979-80, was commissioned by the Da Capo Chamber Players and premiered by them in April 1980. I began work on this piece after a severe illness, while I was spending the summer in the country enjoying the serenity of nature. The atmosphere of this time in my life, during which I heard no noises from sirens or traffic — the sounds that I heard were mainly those of birds, dogs and children—is reflected in the music of WHEN SUMMER SANG.

"The quintet consists of two short, interconnected movements, the first of which begins with a soft, slow duo for flute and violin, followed by six trios for various combinations of the instruments. The piano, which is present throughout, plays music that is independent of the other two instruments. Now and then a piano string is stopped and struck repeatedly, suggesting the insistent knocking of an early-morning wood-

pecker. The structure of this movement is like a set of phrases or stanzas: the motives of the initial melodic lines are rotated so that new melodies arise in each tiro. The tempo speeds up gradually, then slows down, leading into a second duo which is related to the opening. Joyful, homophonic music, followed by a transformed reminder of the opening section, creates a bridge to the second movement, a rondo in which there is almost constant interplay among all five instruments. Especially noteworthy in the recapitulation of the rondo is the transformed reappearance of the opening duo from the first movement, the theme now floating airly in the claimet part."

LAWRENCE WIDDOES

TIRZAH (1981)

Andrew Thomas, pianist

SONATINA (1963)

Paige Brooke, flutist; Andrew Thomas, pianist ACANTHUS (1972)

Nancy Allen, harpist; Daniel Druckman, vibraphonist

LAWRENCE WIDDOES (b. 1932, Wilmington) studied "piano and less interesting subjects." He began composing when he was nine years old and included his own pieces in solo piano recitals and radio broadcasts during his high school years. When he was nineteen he began a four-year four with the U.S. Navy and, while stationed in Japan, wrote the score for a film documentary and the music for two musicals produced in Tokyo Afferwards, he entired the Juilliard School where he studied composition with William Bergsma, Vincent Persichetti and Bernard Wagenaar and where he joined the faculty in 1966.

He has received awards from ASCAP, the Elizabeth Sprague Coolidge Foundation, Bowdoin College, CAPS, the Ford Foundation the New Jersey Council on the Arts. SPAM and the award from the American Academy and Institute of Arts and Letters that made this record possible

Widdoes lives in New York City with his wife who occasionally collaborates with him (e.g., Crossing and various songs). His compositions range from chamber music to music for various solion instruments, songs choral works, a piano concerto, three symphonies and several works for orchestra. His works have been recorded on the Opus One and Louis-ville Orchestra labels, as well as on a private label. This is his first recording on CRI. He writes.

The name 'Tirzah' appears on an eighteenth-century headstone in New Pattz. New York. Although the piece is not specifically programmatic. I imagined a kind of ghostly Gypsy dancing, a dark, mysterious somewhat brooding quality alternating with flashes of anger TIRZAH is structured around a three-note motil and a chord 'Texturally, it alternates between free-flowing lines combined with strong rhythmic figures, and strictly notated and pulsed rhapsodic music.

When I began my SONATINA. It was primarily interested in writing a writiosic piece for flute and piano using only the scantiest material. It is not a nigorously controlled composition, rather, the music is freely developed from the solo flute introduction which singles out intervals of the third, seventh and inith. This solo sets the stage for the principal central section which is fast, angular, skiftering and often somewhat angrysounding, the piece ends with a slow coda, played on the piano SONATINA was first performed by Paula Robison and Kenneth Bowen at a Composer's Circle concert in New York Cirly.

"The seductive sound of the vibraphone and harp was the basis for ACANTHUS. The problem was to offset sonic sensuousness with a range or aural effects — cool, bristly and harsh. The point of departure is the opening sound-cluster, from which the piece unwinds and to which it periodically returns. A musical effect, similar to dropping a pebble in a pool of still water, creates quiet wavelets of sound. The piece is somewhat freely developed from a few simple lines and motifs, which grow out of the initial cluster. The acanthus is a prickly plant with large leaves; the title seemed appropriate;

PARNASSUS has given annual concerts since 1975 in New York and throughout the Northeast. The group, directed by ANTHONY KORF, is noted for commissioning and performing new music. The DA CAPO CHAMBER PLAYERS, well-known for their performances of twentiethcentury chamber music, were Naumburg Award winners for chamber music in 1973. They appear on CRI SD 302, 322, 352, 354, 401 and 441 ANDREW THOMAS is a composer and teacher (at the Juilliard School, Sarah Lawrence College and The San Francisco Conservatory) as well as a highly regarded solo and ensemble planist. PAIGE BROOK has played flute obligatos for Joan Sutherland and Beverly Sills, and has appeared frequently in solo recitals and chamber music in the New York area. He is Associate First Flutist with the New York Philharmonic. NANCY ALLEN, who has been winning harp competitions since the age of fourteen, appears as soloist and with orchestras and ensembles internationally. She teaches at the Manhattan School and the Aspen Institute She also appears on CRI SD 436 and 437. DANIEL DRUCKMAN is in heavy demand as a musical percussionist. He has appeared with leading orchestras and groups and has participated in many performances of new music

This recording employed hand-made nibbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was fed to a 30 IPS Studer A-80 tape recorder, slightly modified for constant velocity record-pilyback characteristics. In this way the need for conventional faind toublescome nose reduction devinces was eliminated. Laquer masters were out from the ongnat tapes, employing an Ortofon transducer system with motional feedback. To minimize groove etch, the lacquer masters were processed within theele hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available wind.



This record was made possible by a grant from the American Academy and Institute of Arts and Letters. Four cash awards and a CRI recording are given annually to honor and encourage promising composers and to help them continue their creative work. Lawrence Widdoes was a winner in 1980. Ursula Mamilok in 1981 Additional funding was provided by the Martha Baird Rockkeller Fund for Music, Inc., and the Alice M. Ditson Fund of Collumbia University.

SEXTET — C F Peters (BMI). 12'50' WHEN SUMMER SANG — ACA(BMI): 8'16"

Recorded by David Hancock, New York, December 1981

TIRZAH - MS (ASCAP): 10'40"

Recorded by David Hancock, New York, January 1981 SONATINA — Theodore Presser (ASCAP): 6'35"

Produced by Carolyn Sachs

Recorded by David Hancock, New York, February 1981

ACANTHUS — Lyra Music Co. (ASCAP): 7'35" Recorded by David Hancock, New York, May 1981

Producer: Carter Harman Associate Producer. Carolyn Sachs

Associate Producer, Carolyn Sachs Art Director: Judith Lerner

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ROBERT PARRIS — CONCERTO FOR TROMBONE (1964)

(with winds, percussion, piano and strings)

Roman Siwek, trombone; Ldzistan Szostak, conductor; Polish National Radio Orchestra Recorded by Polskie Nagrania

GEORGE ROCHBERG — CONTRA MORTEM ET TEMPUS (1965)

Aeolian Quartet of Sarah Lawrence College

CHARLES WUORINEN — JANISSARY MUSIC (1966)

Raymond DesRoches, percussionist

The enclosed recording is another in CRI's series of music in advanced idlom, with a strong university-based component: Robert Parris is Associate Professor of Music at George Washington University; George Rochberg is Chairman of the Music Department at the University of Pennsylvania and leads the Group for Contemporary Music there, and Charles Wuorinen is co-director of the Group for Contemporary Music at Columbia University, Raymond DesRoches is first percussionist with the Group. The Aeolian Quartet is in residence at Sarah Lawrence College.

Robert Parris' CONCERTO FOR TROMBONE was regarded with amazement by CRI's composer-directors, who would have thought it unplayable if they had not heard a tape of the premiere played by Robert Gutter. The present recording was made by still another remarkable innstrumentalist, Roman Siwek, who was brought into the picture by the Polish Orchestra when it became certain that Mr. Gutter would, through no fault of his own, be unable to make the session. Listening to Siwek's stunning, not to say apocalyptic performance, CRI's officials were still more amazed.

The CONCERTO FOR TROMBONE's vivid atmospheric content is only hinted by the titles of its two movements, NOCTURNE and PERPETUAL MOTION. The first is an eldritch fantasy punctuated by furious thunderclaps, the second a sweeping, almost macabre romp.

Asked to comment on the music, Mr. Parris replied: "I feel that an oversimplified discussion of technical considerations can be less of a guide than a trap. Recreating form and content should be the listener's pleasure; to rely on the composer's view of his own work might lead an intelligent listener to over-esteem elements of the music which might, and perhaps should, be of secondary significance. In any case if was neither the structure nor the material that sparked the intense creative drive which persisted during the six weeks of composition, but rather the medium itself, the sonorous possibilities of which I found end-lessly fascinating. To this excitement of the imagination was added the exhiliaration of being able to pull out all the stops, to take advantage of the technical prowess of a virtuoso trombonist."

The CONCERTO was written in January and February of 1964 for Mr. Gutter and Ivan Romanenko, conductor of the (now defunct) Washington Chamber Orchestra. These forces combined to give the piece its first performance in September of 1964 at the Arena Stage, in Washington, D. C.

Robert Parris was born in Philadelphia, Pa. in 1924 and attended the University of Pennsylvania, the Juillard School of Music, Columbia University, the Berkshire Music Center and the Forle Normale de Musicula in Paris in addition to in a night

and harpsichordist, and has recorded a forthcoming CRI release, Robert Evett's SONATA FOR HARPSICHORD.

George Rochberg writes of his CONTRA MORTEM ET TEM PUS: "After the death of my son Paul in 1964 it became crystal clear to me that I could not continue writing so-called "serial" music . . . It was finished . . . hollow . . . meaningless. It also became clearer than ever before that the only justification for claiming one was engaged in the artistic act was to open one's art completely to life and its entire gamut of terror and joys (real and imagined); and to find, if one could, new ways to transmute these into whatever magic one was capable of, I rediscovered and reaffirmed with an intensity I had never known before the basic impulse which led me to want to compose music in the first place, a long time ago.

"With the loss of my son I was overwhelmed by the realization that death — and time which, as we humans reckon it, brings an end to all living things — could only be overcome by life itself; and to me this meant through art, by practicing my art as a living thing (in my marrow bone), free of the posturing cant and foolishness abroad these days which want to seal art off from life.

"Life and art. Human experience and the 'iconography of magination.' Chaos refracted through human sensibilities, through the human spirit. I am only too painfully aware of the paradox inherent in the idea that art cannot die. But if there is such a thing as spirit, then human life is surely its expression here on earth; and art is just as surely one of the great doors or one of the tiny apertures (whichever way it appears to us—and it can be both at different times) through which we can pass or peer into the world of the infinite. Hence the title of my work: Against Death and Time.

"To describe the procedures I employed in composing this work, it is much too complex to describe in simple words. Besorks it would shed little light, if any, on the musical results. In the most general terms, it is a 'collage' or 'assemblage' of scraps and bits from the music of other composers (as well as an earlier work of my own) composed for one or more of the same instruments, singly or in combination, performed by the players of the Aeolian Chamber Ensemble for whom the work was intended. All of this odd assortment of restructured 'found forms' was put together in two weeks' time.

"The resulting work became the first in a series of compositions of varying intentions and dimensions which include my Music for the Magic Theater (1965), Music for 'The Alchemist' (1966), Nach Bach (1966) and Passions (According to the 20th Century) (1967).

Music, Columbia University, the Berkshire Music Center and the Ecole Normale de Musique, in Paris. In addition, he is a pianist ambitious project in this series (for multiple choruses, soloists,

large orchestra) which shares with the other works my urge to bring together in simultaneous successive combinations everything germane to my musical purpose: not only raw and refracted quotations from the music of other composers (regardless of when they composed it; or how) but also multi-lingual levels of musical speech ranging through history and the present."

Charles Wuorinen's JANISSARY MUSIC was composed in 1966 for Raymond DesRoches, percussionist extraordinary. The title is the name given to Turkish mercenary troops active between the 14th and 19th centuries; the composer does not, however, admit that he had any programmatic intentions, but rather that the title was applied to the piece as a reference, not an evocation.

The single musician is required to play three sets of instruments, each restricted to a single instrument-class: the mallet instruments (vibraphone and marimba), twelve "metals" (gongs, cymbals, cowbells and triangles) and 12 drums, ranging, like the metals, in order of ascending pitch. The instruments are frequently played either simultaneously or in such close juxtaposition that the player is usually holding four mallets or sticks at once.

It took DesRoches 18 months to learn this music, a labor of love and determination which may be appreciated upon hearing the enclosed record. Although he has played it in public several times with resounding success, he required 13 hours to record it to his own satisfaction.

The American Academy of Arts and Letters and its parent organization, the National Institute of Arts and Letters, are honorary societies with a distinguished membership of creative artists. They are chartered by an act of Congress and are devoted to the furtherance of the arts in the United States.

Through joint committees of selection, these societies every year award fifteen grants to young artists in recognition of distinction and promise. Four of these awards go annually to composers, in addition to the Marjorie Peabody Waite Award given every third year to an established composer of distinction.

In the spring an exhibition of the works of award winners in painting and sculpture is held at the Academy building. In 1956, it was decided to inaugurate a series of recordings with the similar purpose of calling attention to the works of award winners in music. Part of the enclosed recording, presented in collaboration with CRI, is a work by 1967 award winner Charles Wuorinen.

Concerto for Trombone: ACA (BM1) 16' 48" Contra Mortem at Tempus: Presser (ASCAP) 12' Janissary Music: ACA (BM1) 12' 30" Cover: Dong Kingman, Jr.



CRI

For we are the stars. For we sing.

For we sing with our light.

For we are birds made of fire.

For we spread our wings over the sky.

Our light is a voice.

We cut a road for the soul

for its journey through death.

For three of our number are hunters.

For these three hunt a bear.

For there never yet was a time when these three didn't hunt.

For we face the hills with disdain.

This is the song of the stars.

Visions and Spels
The New Verbal Workshop

Ben Johnston (born in 1926 in Macon. Georgia) is best known for his work in microtonal music, particularly in the use of the ancient "just" intonation. He received his high school education in Richmond, Virginia and his advanced education at the University of California at Berkeley, and the University of Illinois at Urbana-Champaign with advanced degrees from the College of William and Mary, the Cinncinnati Conservatory and Mills College. His principal teachers of composition were Harry Partch. Darius Milhaud, Burrill Phillips, Robert Palmer and John Cage. Since 1951 he has been on the faculty of the University of Illinois where in 1983 he became Professor Emeritus of Musical Composition.

Johnston has received a Guggenheim Fellowship, a grant from the National Council on the Arts and the Humanities, Associate Membership in the University of Illinois Center for Advanced Study, and a grant from the Illinois Arts Council which makes possible this recording. He has received commissions from the Walter W. Naumburg Foundation, the Smithsonian Institution, the Fine Arts Foundation of Chicago, the Polish Radio in Warsaw and the Paul Fromm Foundation for Sonnets of Desolation.

The concept of microtonal complexity achieved through the most consonant and mathematically simple tuning procedures has underlain most of Johnston's works since 1961. The extension of tuning based on the first six partials of the overtone series (like common practice in early music, avoiding the compromise of temperament) occupied him until 1970, when he undertook an extension of tuning based on higher partials. Johnston's music is not written for electronic or other instruments of novel design to make possible the new microtonal resources. Instead, he has studied and altered the performance of familiar instruments.

Of his works, Johnston writes: "Sonnets of <u>Desolation</u> was commissioned by the Paul Fromm Foundation for the New Swingle Singers. It is a setting of four of the last sonnets of the British poet Gerard Manley Hopkins. The poems deal with spiritual crisis, with death and with faith In composing this music I used for the first time all the overtones through the thirteenth partial, which effectively means through the sixteenth. As in the music of Harry Partch, the inverted series is used complementarily. The choral writing is in eight parts, with one on a part. Microphones are used to amplify the voices.

Visions and Spels is a realization of the indeterminate composition Vigil (although the score, a verbal text, was not written down until after the piece was completed). It was composed by the New Verbal Workshop, of which I was, for this composition, a member. I led the improvisations and decided upon the texts to be used. The impetus for composing this work came from an invitation from Patricia Knowles of the University of Illinois Dance Department to compose a piece for the United States' Bicentennial Year. The first version was performed in 1976, with dancers. After this performance, the Workshop decided to make an independent composition of it. The work is truly a group composition. In part, the impetus to participate in such a composition came from a negative reaction to descriptions of group compositions in mainland China, reported by Cornelius Cardew. Their approach seemed to me be so wrongly based that I vowed to undertake the problem myself in order to make it work as I thought that it could-and should. All the texts are by North American aborigines and come from the collection Technicians of the Sacred, edited by Jerome Rothenberg."

Sonnets of Desolation was written for the New Swingle Singers, who premiered the piece in November 1981 in Urbana, Illinois, Recognized world-wide as masters of the classical. scat, the British octet commands a repertoire that ranges from works of the 16th century to the present day. The New Swingle Singers have performed at the Kennedy Center, Wolftrap and the Village Gate, among other notable appearances. In the field of contemporary music, the group has been closely associated with Italian composer Luciano Berio, who has included them in his Opera and La Vera Storia and has directed them in recordings of A Ronne and The Cries of London. Recently, they recorded the five movement version of Sinfonia, conducted by

The New Verbal Workshop, founded in 1970 by Herbert and Norma Marder, is a group of six poets, musicians and actors who perform a medium which they call "speechmusic," using the voice as primary instrument. All Workshop compositions are improvised; formal structures and themes are developed through exercises and rehearsals and, as in jazz, the content is different in each performance, "teetering" as reviewer Thomas Willis says, "on the boundary between music and poetry." (The Chicago Tribune, April 17, 1977). New Verbal Workshop has given performances at the Depot Theater and at the Krannert Center for the Performing Arts in Urbana, Illinois, and at the School of the Art Institute of Chicago. Its activities have been supported by grants from the University of Illinois. Participating in Visions and Spels are Herbert Marder, Norma Marder, Joan Korb, Fred Simon, Theo Ann Brown and Ben Johnston.

This recording was made possible by a grant from the Illinois State Arts Council.

Sonnets of Desolation (10:45) Lingua Press Recorded by Thomas Hayes Edited by Scott Whatt

Visions and Spels (26:19) Smith Publications (ASCAP)

Produced and recorded by the New Verbal Workshop

Edited by Norma Marder and Scott Wyatt

Art Direction: Dekker Freundlich Babian Director of Production: Rachel S. Siegel Library of Congress No. 84-743301 Liner © 1984, Composers Recordings Incorporated ® & © 1984, Composers Recordings Incorporated This is a composer supervised recording

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CRI SD 515

Sonnets of Desolation

Gerald Manley Hopkins

Nn. 1

(Carrion Comfort)

Not, I'll not, carnon comfort, Despair, not feast on thee, Not untwist—slack they may be—these last strands of man In me or, most weary, cry / can no more. I can; Can something, hope, wish day come, not choose not to be.

But ah, but 0 thou terrible, why wouldst thou rude on me Thy wring-world right foot rock? lay a lionlimb against me?

With darksome devouring eyes my bruised bones? and fan, 0 in turns of tempest, me heaped there, me frantic to avoid thee and filee?

Why? That my chaff might fly; my grain lie, sheer and clear Nay in all that toil, that coil, since (seems) I kissed the rod, Hand rather, my heart lo! lapped strength, stole joy, would much chart.

Cheer whom though? The hero whose heaven handling flung me, foot trod

Me? or me that fought him? 0 which one? is it each one? That night, that year

Of now done darkness I wretch lay wrestling with Imy God!)
my God

No. 2

I wake and feel the fell of dark, not day What hours, O what black hours we have spent This night! what sights you, heart, saw; ways you went! And more must, in yet longer light's delay

With witness I speak this. But where I say Hours I mean years, mean life. And my lamen Is ones countless, cries like dead letters sent To dearest him that lives alas! away

Bitter would have me taste: my taste was me;
Bones built in me, flesh filled, blood brimmed the curse

Selfyeast of spirit a dull dough sours. I see The lost are like this, and their scourge to be As I am mine, their sweating selves; but worse.

No. 3

Patience, hard thing! the hard thing but to pray, But bid for, Patience is! Patience who asks Wants war, wants wounds, weary his times, his tasks; To do without, take tosses, and obey

Rare patience roots in these, and, these away, Nowhere. Natural heart's ivy, Patience masks Our ruins of wrecked past purpose There she basks Purple eyes and seas of liquid leaves all day

We hear our hearts grate on themselves; it kills To bruise them dearer. Yet the rebellious wills Of us we do bid God bend to him even so

And where is he who more and more distills
Delicious kindness? - He is patient. Patience fills
His criso combs, and that comes those ways we know

Nn 4

That Nature is a Heraclitean Fire and of the comfort of the Resurrection

C.oud Puffball, torn tufts, tossed pillows flaunt forth, then chevy on an air-

built thoroughfare, heaven-roysterers, in gay gangs they throng; they glitter in marches.

Down roughcast, down dazzling whitewash, wherever an elm arches,

Shivelights and shadowtackle in long lashes lace, lance, and pair
Delightfully the bright wind boisterous ropes, wrestles, beats

Delightfully the bright wind boisterous ropes, wrestles, beats earth bare

Of yestertempest's creases, in pool and rutpeel parches Squandering ooze to squeezed dough, crust, dust; stanches, starches

Squadroned masks and manmarks treadmire toil there Footfretted in it. Million fueled, nature's bonfire burns on. But quench her bonniest, dearest to her, her clearest-selved soark

Man, how fast his firedint, his mark on mind, is gone!

Both are in an unfathomable, all is in an enormous dark

Drowned. O pity and indignation! Manshape, that shone

Sheer off, disseveral, a star, death blots black out; nor mark

Is any of him at all so stark

But vastness blurs and time beats level. Enough! the Resur-

A heart's clarion! Away grief's gasping, joyless days, de-

Across my foundering deck shone
A beacon, an eternal beam. Resh fade, and mortal trash
Fall to the residuary worm; world's wildfire, leave but ash:
In a flash, at a trumpet crash,

I am all at once what Christ is, since he was what I am, and This Jack, joke, poor potsherd, patch, matchwood, immortal diamond.

Is immortal diamond

Visions and Spels

from *Technicians of the Sacred*, edited and with commentaries by Jerome Rothenberg Reprinted by permission

1

Come, ascend the ladder all come in all sit down We were poor, poor, poor, poor, poor, When we came to this world through the poor place, Where the body of water died for our passing. Banked up clouds cover the earth All come four times with your showers' Descend to the base of the ladder & stand still. Bring your showers & great rains All, all come, all ascend, all come in, all sit down (Zinn Indian).

2

Hey you, Sun, Moon, Stars
And you wands, clouds, rain, mist
Listen to me, listen,
The news is another child belonging has come to this
earth of ours,
Make its path smooth
So it can reach the top of the first hill, and the second hill
And hey you valleys, rivers, lakes, trees, grasses
You make its path smooth
So it can reach the top of the third hill
And listen, you birds of the air, you animals of the tall timbers,
You bugs and creepers - you, too, listen,
All of you of sky, earth, and air,
I ask you, beg you
Pass this child on 'til it climbs up, and over, and beyond the
fourth hill,

From then on, this child will be strong enough to travel on its own

And to see what is beyond those four hills.

I sent nnw

4

Heya, heya, heya a yo-ho yo-ho-yaha hane ya an yo ho yo-ho- yaha hahe-ya an ha vahe- ha wena he-vo-wena hahe-vahan he-yo howo-

wana heya heya

5

Your big feet.

make them smooth

Big man,

Big man!

Your thoughts

Big man. Big man! Your weapons let them fall (Conner Eskimo)

The Killer (after A'yunini)

listen, whatever your name is I'll cover your bones with black feathers I'll cover your bones with black rocks Because you're going where it's empty

the black earth will hide you, will

A grave with black pebbles

vour soul's spilling out

(Cherokee Indian)

When Hare heard of Death, he started for his lodge & arrived there crying, shrieking, My uncles & my aunts must not die! And then the thought assailed him: To all things death will come! He cast his thoughts upon the precipices & they began to fall & crumble. Upon the rocks he cast his thoughts & they became shattered. Under the earth he cast his thoughts & all the things living there stopped moving & their limbs stiffened in death. Up above, towards the skies, he cast his thoughts & the birds flying there suddenly fell to the earth & were dead.

After he entered his lodge he took his blanket & wranning it around him, lay down crying. Not the whole earth will suffice for all those who will die. Oh there will not be enough earth for them in many places! There he lay in his corner (Winnebago Indian)

The Stars

For we are the stars. For we sing. For we sing with our light. For we are birds made of fire. For we spread our wings over the sky. For three of our number are hunters For there never yet was a time when these three didn't hunt. For we face the hills with disdain. This is the sono of the stars.

The Crow -Fhe'evel I saw him when he flew down,

He has renewed our life. He has taken pity on us Moki, "Little Woman"

(Chevenne)

Wearing the long wing feathers As I fly.

My children. We have rendered them desolate The whites are crazy - Ahe'vuhe'vul

We shall live again We shall live again. (Comanche)

A Song from "The Enemy Way"

A nice one, a nice one, a nice one now gave a sound, a nice, a nice, a nice one now gave a sound, so it did.

Now I am Changing Woman's child when a nice one gave its

n the center of the turquoise home a nice one gave its sound, so it did

t's the nice child of a dark water pot that just gave its sound.

Its lid is a dark cloud when the nice one gave its sound, so

Sunray encircles it when the nice one gave its sound, so

Water's child is sprayed upon it when the nice one gave its

At its front it is pleasant when the nice one gave its sound, so

At its rear it is pleasant when the nice one gave its sound, so

It's the nice child of long life & happiness that just gave its

A nice, a nice one, a nice one now gave its sound, so it did.

Now I am Changing Woman's grandchild when a nice one

In the center of the white bead home a nice one gave its

It's the nice child of the blue water pot that just gave its sound, so it is

Blue cloud is its lid when a nice one gave its sound, so it is Rainbow encircles it when a nice one gave its sound, so it does

Water's child is sprayed upon it when a nice one gave its

In its rear it is pleasant when a nice one gave its sound,

At its front it is pleasant when a nice one gave its sound,

sound, so it is

A nice one, a nice one, a nice one

a nice, a nice, a nice one now gave

Women: a sound, so it did.

all: A nice one, a nice one, a nice one

just dave its sound, that's all!



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Music of Alexei Haieff Leo Smit, pianist

Sonata for Piano (1955)

Notes of Thanks

Gifts and Semblances

Alexei Haieff (b. Blagoveschensk, Siberia, 1914), is one of the composers of the so-called "neo-classical" period of the 1950s, which is now remembered as a kind of "neo-romantic" one. His own music is lean, precise and tonal.

In the 1930s, after becoming an American citizen, he went to the Juilliard School and studied with Rubin Goldmark, Frederick Jacobi and, later, with Nadia Boulanger. He also became friendly with Rachmaninoff, and Stravinsky's Ebony Concerto with Woody Herman's famous big band when it went on tour.) Major orchestras have performed his music, as well as leading soloists, and one of his works (Divertimento) became a Balanchine ballet. He has held several distinguished teaching positions, and has won many important prizes and awards. Haieff lives and works in New York and

Leo Smit is one of America's outstanding pianists with a decided flair for contemporary music. His own music may be heard on CRI SD 370. He is Professor of Music at SUNY, Buffalo. Notes by Alexei Haieff

Sonata for Piano (1955)

To Nadia Boulanger

The Sonata is in three parts, played without pause:
Part 1) Maestoso, Doppio Movimento, Maestoso
A slow introduction, with ideas later heard in
the fast section, and a return to the introductory material:

Part 2) Andante
A lyrical fantasy with strong contrasting sections:

Part 3) Maestoso (Allegro)
An expanded return to the Maestoso of the first movement.

This sonata was transcribed by me in 1957 for orchestra, as an experiment in changing the medium without changing the pitches. I did allow myself a metric change in the last "chord": in the sonata it comes on the first beat, in the orchestral version on the second. The sonata became Symphony No. 2.

Notes of Thanks

- 1) Canzonetta Sporca (1956) A dirty little song.
- Minsky's Sans Souci (1958), for Ann and Francis Thorne
 The old-time burlesk of carefree unconcern; for hald businessmen with cigars.
- 3) Love Song Italienne (Serenata) (1955) A birthday present to Samuel Barber, including all the twelve tones.
- 4) Chanteuse (1958), for Priscilla Morgan A touch of Lautrec.
- 5) Echo-Berceuse (1954), for Isabelle Kayaloff A lullabye for grown-ups.
- 6) Finalino, for Luisa and Domenico Gnoli A tiny finish.

CRI SD 510 American Historic

Gifts and Semblances

- For and About Aaron (1942)
 As the title implies, a portrait of Copland, musical and otherwise.
- Two Ostinati (1940), to no one An abstraction in three parts.
- To Hang on a Christmas Tree (1945)
 A seasonal gift for an elderly lady (Mrs. Elizabeth Ames).
- Scirocco—Porto Ercole (1948), to A. G., R. F.,
 E. C., and the C. Family
 A stay-at-home piece during a South Wind on
 the Mediterranean.

This record was made possible by a grant from Mrs. Ulia V. Clay and through generosity of time, work and devotion by Leo Smit and Judith L. Sherman.

Sonata — General Music (ASCAP): 17'48" Notes of Thanks - General Music (ASCAP): 10'57" Gifts and Semblances — General Music (ASCAP): 10'45"

Recorded by Judith Sherman, New York City, April, 1981

Cover Drawing: John Rudge

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GRAÇA SECOND CHRISTMAS CANTAIA

CORO DA ACADEMIA DE AMADORES DE MUSICA

SIDE ONE

1. À ORDEM DE CÉSAR

2. JOSÉ E MARIA

3: NASCEU, JÁ NASCEU

- 4. O MENINO NAS PALHAS
- 5, DA SERRA VEIO UM PASTOR
- 6. VISITAÇÃO DO MENINO
- 7. ADORAÇÃO DO MENINO
- 8. COMO ESTAIS TÃO GALANTINHO
- 9. BENDITO DO NATAL

SIDE TWO

1. HOJE É DIA DE JANEIRO

- 2. ACORDAI, SE ESTAIS DORMINDO
- 3. INDA AGORA AQUI CHEQUEI 4. VIMOS-LHE CANTAR OS REIS
- 5. ACORDAI, SENHORA
- 6. QUEM VOS VEM DAR BOAS-FESTAS

Looking at the personality of Mr. Lopes-Graça under a light implies seeing, in the first place, a consummate composer, possessing a perfect craftsmanship, aware of the specific problems of his profession, age and national environment, but nevertheless attracted throughout his career, up to the present day, by the ultimate aims of art creation.

Bom in 1906, this Portuguese composer had an early understanding of what had been a vital dilemma for some other musicians, not only in his country: either imitating foreign standards, or entering into the rather intellectual regions where speculation may afford some rewards, but probably at the cost of one's own national

feeling, as a true member of the people.

Mr. Lopes-Graça did not accept either of these directions. He belonged, and wished to belong, to the Portuguese people, lived as long as he could in the countryside, and got all possible knowledge and understanding of native music, dance and poetry. He discovered himself among these people and his artistic invention, as well as his technical means. was strongly stimulated by this

most fascinating experience.
To conclude that Mr. Lopes-Graça is just a folk music specialist would be going too far and doing him an injustice. I wonder how such an error could be sustained by those who are acquainted with such masterpieces as the Symphony, the Historia Tragico-Marítima, the orchestral work Para uma criança que vai nascer, or else the chamber and symphonic versions of Canto de Amor e de Morte, to

Being in a way the most deeply Portuguese composer, if compared to all his colleagues past and present, it seems a paradox that Mr. Lopes-Graga has proved moreover to be the most fitted of all for expressing in musical terms a Spanish text. If one listens to his setting of Garcia Lorca without knowing before who the author is, some doubt may arise whether this music has been written by some unknown Spanish composer of the same rank as Manuel de Falla. As a possible explanation, I would suggest that Mr. Lopes-Graga's process of assimilation went beyond the national, and integrated itself in the larger Iberian cultural background, reassuming the historical trend which the Italian operatic invasion interrupted as long ago as the beginnings of the 18th century.

The Second Christimas Cantata, "on Portuguese traditional Nativity songs", is one of the many examples of Mr. Lopes-Graça's direct usage of folk music material. It starts with a pre-Christimas song, after which Nos.2-9 are actually concerned with the birth of Christ. The last six songs belong to the "Janeiras" type, to be sung in January, referring sometimes to the twelfth night festivities and often used for medicant purposes.

It is of foremost importance knowing that this set has been intended for an amateur choir, to which it is dedicated: the Coro da Academia de Amadores de Musica. The composer had this in mind during the accomplishment of his task, which did not consist either in trying to copy, in a "photographic" way, the original folk songs, or in deforming them by the distasteful adaptation to the just nice, or rather too nice, prefabricated formulas (such as

modulations and cadences) of vulgar tonal harmony. Neither is any undue, exaggerated emphasis upon modal flavours to be found in these pieces.

A brief analysis of the score may be of some help, for a better understanding of the composer's ways for solving his problems. In what concerns melodic designs, as well as harmonic and polyphonic patterns, simplicity reigns throughout. Simplicity, however, does not mean the same as simplism, nor even as facility. There are several passages not at all easy to overcome, if sung by mateurs, and only a choir so deeply acquainted with the person-

ality and the music of Mr. Lopes-Graca, as the Coro da Academia

de Musica actually is, could express the genuine feeling contained in the music.

The main melodic lines are of popular origin. Their nature demands a diatonic treatment, from which the harmony scarcely deviates in its actual proceeding. One chief feature of the harmonic way of transmitting a certain, authentic rudeness consists in employing common chords without the third, so that open fifths and fourths result, sometimes in parallel motion, and also as harmonic pedals. Among many examples, I should point out just the beginning of the set, the harmonic pedal in the divided tenors throughout No.3, both the main cadences of No.7 and the starting harmonics of No.9.

This avoiding of the 'third', incidentally, becomes a means of taking the best advantage of the same interval, when it does appear. It happens, for instance, with beautiful effect, in No.3 (G-B-D, emphasizing the word "nasceu", which means "was borm") and in No.6 (A major, the chord being also complete). An interesting contrast is also found in No.9, between the thirds of divided sporani and the open fifths in the low voices.

One of the ways of avoiding vulgar stylizing consists in ascribing the fundamental harmonic functions to other chords, instead of the traditional ones. Mr. Lopes-Graga's craftsmanship is however such as to allow him to make some use of the most characteristic chords without either commonness or stylistic incoherence. This may be noticed in the passing suggestion of dominant seventh, in No.3, in the third inversion of the same chord, in No.11, and moreover in the sixth degree resolution of No.7, before the final cadence. But, from this point of view, No.12 is perhaps the best example of the composer's mastery.

In the main, the spirit of the treatment is essentially harmonic. This does not exclude, of course, a constant polyphonic sense, which sometimes becomes more evident, as in No.11, with its free imitative character. Descant organization, not unrelated to mediaeval, primitive polyphony, becomes a charming device in Nos.4 and 7.

Rhythmic patterns may be divided, as usual, into the more "cantabile" and the more dancing types. By the way, the harmonic structures seem often related to this duality.

In both cases, simplicity of small numbers is the rule without exception. Metrical directions, as 9/8, 3/4 and others may change for one or more bars, but never only for the sake of assym-

metry. There is always some apparent, unsophisticated musical reason for doing so, often in connection with the rhythm of the popular text.

The same economy of means is found in the variation of intensity. Differences between pp. p, f, do occur, of course, but mostly as horizontal planes. This can be noticed, for instance, in Nos.10 and 12. One remarkable exception must however be mentioned, the relevant "crescendi" and 'diminuendi" in No.4 being another proof of Mr. Lopes—Graça's perfect taste beyond any systematic prejudices which, as a matter of fact, the composer never allows to dominate his own aesthetic intuition.

The same may be said about tone colour, where Mr. Lopes-Graça of course forbids himself any too "civilized" or exquisitely perfumed refinements. This would not suit his purposes. On the other hand, there is a good sense of avoiding some "orpheonic" devices, as it were, such as the "forte-piane" or the "bocca chiusa" effects. Nevertheless, the composer is again giving evidence of his mastery in dealing with a somewhat dangerous material, as may be noticed in some accompaniments occurring in Nos.5, 6 and 15. Tone colour becomes, it seems to me, a foremost expressive factor in No.13. And I believe it is also - although in a different sense-for its sake that the soprano solo must jump to F within the harmonic texture in No.8.

The formal designs of the 15 pieces are both simple (clear, classic) and subtle. From this point of view, it is particularly interesting comparing the forms of Nos.2 and 4, which at first sight, or at first hearing may seem identical, a closer examination showing however some relevant difference.

One of the ways of that subtle differentiation consists either in a sort of interplay between soloists and chorus, or in changing the setting in similar sections. Take for instance No.2: in the first section there is one soloist, the mezzo-soprano; in section 3, mezzo and tenor sing together, in octaves; the same happens in section 3, the mezzo on 5, but the contratlor adds this time a counterpoint.

No.13 deserves also a special mention, as the voices organize in a rather original way: five soloists against only the basses of the chorus.

Much more could be said about the score. But, as a further and final remark, I should only like to assert that, as always when a true major artist is concerned, one does not enjoy his work because of its analytic peculiarities. On the contrary, one is induced to analyse it because the actual work has proved before to be a source of artistic enjoyment.

May both things, listening to and reading about, be so gratifying for everybody as in fact they have been for myself.

João de Freitas Branco

DECCA

Rez

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HENRY BRANT WESTERN SPRINGS

CRI SD 512

THOMAS NEE & HENRY BRANT ORCHESTRAL CONDUCTORS DAVID CHASE & AMY SNYDER CHORAL CONDUCTORS



HENRY BRANT WESTERN SPRINGS (1984)

LA JOLLA CIVIC/UNIVERSITY SYMPHONY & CHORUS HENRY BRANT & THOMAS NEE, ORCHESTRAL CONDUCTORS DAVID CHASE & AMY SNYDER, CHORAL CONDUCTORS JAZZ ENSEMBLES PREPARED BY JAMES CHEATHAM

"As long as I can remember I have liked hand-organs, out-of-tune pianos, music-boxes, brass bands, player pianos, church organs, merry-go-round music and calliones. During the Depression years I made the first-hand acquaintance of uncommercialized Harlem jazz styles, and of regional and rural practices such as Sacred Harp shape note music and the schools of bluegrass performance, then still not standardized or stereotyped. All these idioms, and indeed all intact formal and informal musics of non-Western cultures upon which the meat axes of a mercilessly diluting and strait-jacketing Westernism have not yet fallen, represent to me lifegiving sonic environments in which the senses can be nourished and fulfilled. I avoid and fear electronic music and even electronic amplification because of the irreversible damage they may be able to inflict on the nervous system. Anything else? My own studies were at first undertaken under the guidance of famous masters, some academic, some avant-garde, and I myself was a teacher for 30 years. I conclude that the classroom is not the best place to learn composing; practical knowhow is better grasped in working on actual paid composing jobs, or in apprenticing to a master actively engaged on commissioned work with performance deadlines. What next? As I venture to foresee it, an urgent top priority for the music of the coming millennium will be a collapsible, transportable concert hall, totally adjustable in its interior arrangements. -Henry Brant

Henry Brant was born in Montreal of American parents in 1913, and began composing, at the age of 8, for homemade instruments played by a backyard "orchestra" of schoolmates. In 1929 his family moved to New York and for the next 20 years Brant composed and conducted for radio, films, ballet and jazz groups, at the same time composing experimentally for the concert hall. From 1945 to 1980 he taught composition and orchestration, first at Columbia University and at The Juilliard School, and later at Bennington College in Vermont, In 1950 he began to write spatial music, in which the positioning of the performers throughout the hall, as well as on stage, is an essential element in the composing plan. This procedure, which limits and defines the highly contrasted music assigned to each performing group, derives substantially from concepts of Charles Ives.

Brant's 66 principal works since 1950 are all spatial, each for a different spatial layout in the hall. Since 1980 Brant has made his home in Sania Barbara, California. Brant's music has been widely performed and recorded in this country and abroad, and his long career has been recognized by numerous awards and honors, including two Guggenheim Fellowships, the Prix Italia (the first American composer to be so honored), the American Music Center's Letter of Distinction, and election to the American Academy and Institute of Arts and Letters. Mayor Kevin White of Boston proclaimed Henry Brant Week, March 7-11, 1983. In June 1984, the Holland Festival presented a special week of 10 all-Brant retrospective concerts. In recent years Brant's spatial music has explored wider areas and larger performing forces, in works such as Orbits (1979) for 80 trombones and organ; Meteor Farm (1982) for expanded orchestra, 2 choirs, jazz band, gamelan ensemble, African drummers/singers and Indian soloists; Fire on the Amstel (1984) for 4 boatloads of 25 flutes each, 4 jazz drummers, 4 church carillons, 3 brass bands, 3 choruses and 4 streetorgans; and the work of this recording. Western Springs. Selected works of Henry Brant may be heard on CRI recordings: Angels and Devils - Concerto for Flute and Orchestra (1931) on CRI SD 106; Hieroglyphics 3 (1957) for viola and spatial ensemble on CRI SD 260; Orbits: A Spatial Symphonic Ritual (1979) for 80 trombones and organ on CRI SD 422.

Notes on Western Springs

The composer's subtitle is A Spatial Assembly for 2 Orchestras, 2 Choruses and 2 Jazz Combos. Performing forces total well over 200 participants; each orchestra includes 30 strings, 8 woodwinds, 7 brass, 3 percussion and piano, each of the 2 choirs needs a minimum of 25 women and 25 men, and each jazz combo consists of a drummer, 4 saxophones, 1 trumpet and 1 trombone. Because 4 different simultaneous tempi are required throughout, each orchestra and chorus has its own conductor. The 2 jazz combos are instrumental adjuncts of the 2 choruses, each drummer following his respective chorus conductor. Each chorus/jazz aggregate is situated in a back corner of the hall and each orchestra at an extreme side of the stage, grouped in such a way that there is a space of at least 60 feet between them. The 4 conductors communicate with each other both by specific visual signals and by sound-cues that are part of the orchestration. Much of the time the jazz musicians have fully notated parts, but for some passages, specific kinds of improvisation are called for. The work is in two main sections (Part I is on Side A of this recording; Part II on Side B). The text, prepared by the composer, provides cursory descriptions of hot springs and geysers in five Western states - Oregon, California, Nevada, Wyoming and Idaho - presenting such data as the locations of the springs, their temperatures, flow rates and chemical contents, identification of underlying geological strata, and measurements of the heights and frequencies of the geysers. Western Springs was first performed by the performers on this recording, on February 18 and 19, 1984. in Mandeville Auditorium on the campus of the University of California, San Diego. Instrumentalists and singers were reassembled on September 16 and 17, again in the Auditorium, to make the present recording. Each orchestra and each chorus/jazz combo was first recorded by itself, in stereo, in the empty hall; the tracks were later edited and mixed for 2-speaker playback. Since Orchestra 1 and Chorus 1 are always assigned to one speaker, and Orchestra 2 and Chorus 2 to another, it is recommended that the two speakers be separated as much as possible to give the best approximation of the vivid antiphonal separations experienced during the actual performance.

-Henry Brant

"... Western Springs is yet another arrestingly distinctive piece in the extraordinary parade of mature works that span a broad gamut over the repertory of Henry Brant compositions. From contemplative masterpieces like On the Nature of Things to the austerely moving American Requiem to Kingdom Come, indeed a powerful monument, Henry Brant continues to enrich the vast diversity of our music-making today.

Completed in January 1984, Western Springs is a vintage Brantian space-work composed for 2 orchestras, 2 choruses and 2 jazz combos. These performing forces are placed at the 4 corners of the hall in a characteristic way. One can only try to imagine the truly unique spatial elements in this work when listening to a recording, however stereo it may be. To have been there is to know that the "grammar of spatial composition" as practiced by this master of the art gives voice to architectural subtleties of direction, distance and location. Western Springs brings us a genuine sonic distillation of the contemporary American experience. From ghost choirs of the broken camps to coal-blue horizon lines; to the yelling champs of greed and get: then beyond on the Panamint slang of the Westward Ho! - (Oh Stovepipe Wells indeed) - like a terrific jam of Mummers honking way out of Death's Valley it spawns a vigorous plenitude. May Henry keep talkin' this lingo long and true ...

-Eric Stokes

Western Springs is dedicated to Thomas

Nee. It was composed for a commission by the La Jolla Civic/University Orchestra and Chorus Association.

Notes on the Performers

Founded in 1954, the La Jolla Civict University Orchestra and Chorus is a non-professional organization comprised of an orchestra of 100 and a chorus of 120, performing both major repertory works and representative contemporary music.

Thomas Nee has been Music Director of the La Jolla Symphony Orchestra since 1967 and Music Director of the New Hampshire Festival since 1961. Formerly Director of the Minnesota Opera Company and associate conductor of the Minnesota Orchestra, Nee has been responsible for the premieres of many American works, both for the concert hall and for the stage.

David Chase has directed the La Jolla Symphony Chorus since 1973, and is Music Director of the Palomar (California) Community Orchestra. Recently he has been Director of the Grand Rapids (Michigan) Symphony Chorus.

Amy Snyder's chamber and orchestral music has been performed in San Francisco and Minneapolis and recorded in Amsterdam. She has appeared in numerous performances of Henry Brant's music, both as assisting conductor and as soprano soloist, and in four of his recordings.

James Cheatham, trombonist and Director of the University of California, San Diego's jazz ensembles, was a soloist member of the Duke Ellington Orchestra

Linus Coraggio's outdoor sculpture may be seen in various locations throughout New York City.

This recording was made possible by the generosity of Betty Freeman, Tom Buckner, M/A-COM Linkabit, the Copley Foundation and the University of California, San Diego, Department of Music.

Western Springs (37'59") Carl Fischer Inc. (ASCAP)

Produced by Bob Shumaker
Digitally recorded and edited by Bob
Shumaker

Recorded in Mandeville Auditorium of the University of California, San Diego, September 15 and 16, 1984.

Original Cover Illustration: Linus Coraggio

Art Direction: Laura Williams
Director of Production: Rachel S. Siegel

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Orchestra of the 20th Century Arthur Weisberg, conductor Susan Davenny Wyner, soprano

Schoenberg Erwartung (1909) – Monodrama in One Act **Wolpe** Symphony (1956)

Arnold Schoenberg (1874-1951) composed Erwartung in seventeen days, between August 27 and September 12, 1993 It took another twenty-two days to complete the orchestration and another fifteen years before it was premiered.

The libretto, written by Mane von Pappenheim to Schoenberg's specifications, takes the form of an angushed and distracted solhogy delivered by a voman as she searches in the dark night wood for her unfaithful lover. The solitary character speaks in discontinuous fregments, bits of descriptive narration, remnants of memory, and outbursts of emotion are string together in associative chains, or, they suffer abrupt interruption, as if their continuation might reveal to metal.

The monodrama divides into four scenes: the first three of these constitute only one-fourth of the total length of the work; the fourth scene contains its bulk and its dramatic

In the first three scenes, the woman repeatedly attempts to locate herself on a dunly moonly path at the edge of a dark wood. As she names elements in her surroundings - trees, crickets, the moon, the path itself - she uses them as means of escape to her own past, where she recalls brighter moonlit nights shared with her lover. She tries to hold on to these comforting memories; but as the first three scenes progress, the woman is increasingly overpowered by her own fearful imaginings. In Scene IV, she discovers her lover's body in a clearing. Once she acknowledges that it is, in fact, her lover upon whom she I has stumbled, her persistent efforts to wake him up replace her relentless searching as a kind of focus for her mental activity. But one has the impression at the end of Scene IV, as at the end of Scene III when she yielded to her fears, that she has again lost her way, this time in a flood of hopelessness, panic, and longing, as she is finally persuaded that he will never awaken

Orchestral interfuldes frame each of the four scenes as well as some of the more extended moments within scenes. As the servant of her imagination, the orchestra allows time to pass as the protagonist moves from present to past and back again, brief orchestral "solids" between strands of text amcliqued the flower's responses when she appeals to him to

protect her, to look at her, to explain to her his recent betrayal. The orchestra also functions as a kind of intenor voice which can augment, interrupt, or belie the woman's interances.

With its almost malignant proliferation of *leitmotils*, Schoenberg's crchestra in Erwarung is unquestionably an heir to Tristari, but in Erwarung, Hematic material has been reduced to its most cryptic motivic essence and has been so thickly overlaid as to create a deliberate tangle of independent inner vinces.

The path through this thick motivic forest is full of sharp obstacles, detours, and distractions which create in the listener an anxiety alon to that of the protagonist, precisely because in such dense underbrush, one can never be certain that a clear oath does exist.

The degree to which the path is clear or obscure becomes a centra issue in the course of <u>Erwartung</u>. To be sure, the menacing dark creates tension for both protagonist and listener; yet the knowledge that the path is obscure provides some relief

Clarity of any kind provokes enormous apprehension; the more translucent instrumental textures, the partial approaches to tonal clarification or chromatic completion, the rhythmically stabler ostinato passages, like the bloodless, wicious moonlight, are somehow terrifying. The moon has only to reveal the corpse to shatter the woman's fragile but urgently maintained illusion that her fover lives. Better a fluid and thickly worver fog, where a final chromatic saturation in all registers and a denial of any solid tonal gravity allows the listener to float his suspicions indefinitely as she searches on, in a dark and mysternous wond.

from notes by Susan Blaustein

Stafan Wolpe (1902-1972) was one of the most gifted, versatile and radical composers of his generation. Born in Berni, he was largely self staught, but he acknowledged as mentors Ferruccio Busoni, Hermann Scherchen, and Anton Webern. Wolpe was not a regular member of Busoni's composition class, but he visited the master often between 1920 and 1924 and received helpful counsel and support. In the fall of 1933, after his escape from Berlin, Wholpe studied for four months with Webern in Vienna, He then left for Palestine, where he taught at the Conservatory in Jerusalem

Finding Jerusalem's musical life limited and the political situation increasingly threatening. Wolpe emigrated to the United States in 1938. He settled in New York City, where, except for four years at Black Mountain College in North Carolina (1952-56), he made his home for the remainder of his life. He taught at various schools in Philodelphia and New York City and had many private students, including a number of noted jazz musicians. From 1957 until his retirement he was chairman of the music department of C. W. Post College of Long Island University. He died in 1972 after a tery year struogle with parknosinism.

Wolpe composed the Symphony on a commission from Nodgers and Hammersten through the League of Composers ISCM. Begun in the spring of 1956 and completed the following year, the Symphony belongs to a cycle of four major works written during the Black Mountain years that constitutes the principal achievement of his middle period. These works hold in common a freely flowing, exuberant energy that assimilates to itself a wole range of modes of behavior, qualities of image and gesture, and levels of language from the refined to the vernacular Successive moments are saturated oubstically by profusely varied and often highly contrasted aspects of an image.

The form is non-rhetonical, yet it maintains a charged flow through a highly synthetic and complex metric, so complex, in fact, that Mr. Stefan Bauer-Mengeliberg collaborated with the composer to re-notate the metrical aspect of the score in the sonno of 1962.

The "space" is no longer the familiar space stratified by a polyphony of voice parts, but is what Wolpe calls "constellatory," a space in which sinewy, elastic, finely molded shapes freely move, expand, contract, collide and separate, often at high speed. A multiplicity of shapes in motion creates an illusion of depth and dimension and vast forces of mass events. It is a vigorously gestic and speechy music of action in the same sense as the abstract expressionist painters of the early fifties (many of whom Wolpe knew well) were concerned with a painting of action As Wolne wrote of Fnactments for Three Pianos (1953), it is "acting out, being in an act of, being the act itself." The first two movements of the Symphony were first performed by the New York Philharmonic under the direction of Stefan Bauer-Mengelberg on January 16, 1964, but the first complete performance was given in Boston by the New England Conservatory Orchestra with Frederik Prausnitz conducting in April of the following year. For the New York premiere the composer wrote the following notes

"It is in three movements. All of these movements consist of a senes of transformations of an initial two-bar melody that acts as root and source material. This is a structured field of process. The various tones stand in relation to one another as an analogue to physical bodies in a force field. The successive elaborations of the material resume when these relations of the tones are in some way disturbed and at times restored. The material is such as to admit of immiliestations that vary widely in nature and in fact often contradict each other. Thus, there are treatments of complexity and of simplicity, of tension and of calm, of animation and of elibing activity tension and of calm, of animation and of elibing activity.

I Not too slow. This movement has a high concentration of such oppositions.

I Charged. In contrast to the first movement, the second represents a vast, archike expansion of the root materials. It begins with a unison passage that sets a tone of emotional intensity which is sustained up to the closing bar.

Ill Alive. The third movement uses elements acquired and revealed in the first two and is meant to be an exuberant, oyful, athletic piece."

-Austin Clarkson, York University

CBI SD 503

Susan Davenny Wyner has earned special regard as a leading interpreter of contemporary music along with her worldwide reputation as recitalist and opera star. With a distinguished history of appearances with major orchestras, she also has recorded Elliott Carer's A Mirrar on Which to Dwell Columbials, and Yahudi Wyner's Intermedia and Irving Fine's Childhood, and phales for Growmas on CRI.

Arthur Weisberg, founder and director of the pioneering Contemporary Chamber Ensemble, expanded this pioneering group to create The New Orchestra, which was letter renamed Orchestra of the 20th Century. Under his keen musical mind and exacting direction, this orchestra has performed mich of the century's most intiricate and demanding music. Mr. Weisberg made his debut with the New York Philammorius in June 1983.

This record was made possible by grants from the Wolpe Society, the Alice M. Ditson Fund of Columbia University, the Orchestra of the 20th Century, and Springate Corporation

Erwartung-Belmont (ASCAP) 30' 22"
Produced by Carter Harman

Recorded by David Hancock, April 1981, New York Cry. This recording employed hand-made ribbon microphones in pairs, spaced six feet apart, in the best available acoustical environment. Their output was fed to a 30 IPS Studer A - 80 tape recorders, slightly modified for constant velocity record playback characteristics, using half-inch tape with two channels, each channel almost ½ - inch wide. In this way the need for conventional fail froublesomel noise reduction devices was eliminated and the resulting reproduction devices was eliminated and the resulting reproduction challenges the digital storage method so far as clarity and cleanliness of sound are concerned. To minimize groove echo, the lacquer masters were processed within twelve hours using the latest European equipment and techniques. Strict quality control pressings were made of the purest available

Symphony—Peer Southern IASCAPI: 26'30" Live recording, New York City, 1975 Remixed by Michael Riesman

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CRI SD 503

Scene I

IAt the edge of a wood Moonlit roads and fields, the wood high and dark Only the first tree trunks and the beginning of the wide road/way still lift. A woman comes, delicate, clothed in white Upon her dress red roses, the petals partly gone. With jewelry! Hesitating!

Into nere? The road can't be seen. How silver the tree trunks shimmer like birches (gazing upon the ground, absorbed) Oh, our garden. The flowers for him are surely withered. The night is so warm. . (In sudden anxiety) I am afraid. (Listens into the wood, uneasy/ What a heavy air strikes from the wood. like a storm standing still /Wrings her hands, looks backt: So dreadfully quiet and empty. But here it is at least bright \(\(\llooks up\)! The moon was so bright before . (Crauches down, listens, looks blankly): Oh! Always still the cricket with its love song. Don't speak lit is so sweet near you The moon is in the dusk /Starting up. Turns towards the wood, hesitates again, then intenselvl: Coward you are, don't you want to seek him? So then die here /Softlyl: How menacing the stillness is. /Looks around her timidly): The moon is full of horror. does it look inside? /Fearfully! I alone . . into the gloomy shadow (Picking up courage, goes quickly into the wood). I want to sing, then he will hear me

Coons II

(Deepest darkhess, wide roadway, high thick trees. She gropes forward.) (Still off stage): Is this still the road? (Stoops, grasps with her hands/: Here it is level . . . lcrying out/: What? . Let go! (Trembling, tries to examine her hand): Caught tight?.. No, it was something that crawled. . (Wild, clutches her face): And here also Who is touching me?. Away . (Strikes with her hands about her): Away, just keep going , for God's sake . IGoes further, with arms stretched before herl: Now, the road is wide. (Quietly, thoughtfully): It was so quiet behind the walls of the garden Ivery calml: No scythes any more...no calling and going. And the city in luminous mist so longingly I gazed across. And the sky so immeasurably deep above the road which you always take to me..still more transparent and more distant . . the evening colors . . (Sadiy): But you have not come. (Standing still): Who is weeping there? (Calling, very softly, anxiously): Is someone here? (Waits. More loudly): Is someone here? (Again listening): Nothing But there was . (Listens again): Now it is rustling overhead . . It strikes from branch to branch. (Fleeing sidewards full of terror): It is coming upon me . . /Cry of a night bird./ (Raving): Not here! Let me go . . Lord God, help me . (Stillness, Hastily): It was nothing . . But fast, but fast . (Starts running, falls down. Already off stagel: Oh, oh . . what is that? A body No, only a tree trunk.

Scene III

Scene IV

(Moonlit, wide roadway coming out of the wood on the right. Meadows and fields (yellow and green strips altenating). Somewhat to the left the road loses itself again in the darkness of tall tree clumps. Only quite to the left we see the roadway lying in the open. There a road also runs in, leading down from a house In this all the windows are closed with dark shutters. A balcony of white stone) (The woman comes slowly, exhausted. Her garment is torn, her hair dishevelled Bloody lacerations on her face and hands. Looking around/ Neither is he here. Upon the whole, long roadway not a living thing and no sound (Shuddering; listening): The broad pale fields are without breath, as if dead , no blade is moving . /Looks along the roadway! Still the city. And this pale moon. No cloud, not the wing shadow of a night bird in the sky...this boundless death pallor (Totteringly she stops): I can hardly go further And there they do not let me in . . The strange woman will chase me away . . If he be ill . . /She has dragged herself to the vicinity of the tree clumps, below which it is completely darkl: A bench . . I must rest (Tired, undecided, longinally): But for so long I have not seen him. (She comes under the trees, strikes with her foot against something): No, this is not the shadow of the bench (feeling with her foot, frightened): Someone is there IBends down, listensi: He does not breathe (She reaches downward feeling about): Moist . . Something is flowing here. . (She steps out of the shadow into the magnight): It shines red... Ah. my hands are torn with wounds... No. it is still wet, it is from there . /Tries with terrible exertion to drag the object forwards I cannot . (Stoops. With frightful cryl: That is he (she sinks down.) (After a few moments she half raises herself, so that her face is turned towards the trees. Confusedl: The moonlight no, there . There is the dreadful head . . the ghost . . (Gazes persistently) If it would only disappear at last. like that in the wond. A tree shadow, a ridiculous branch. The moon is malicious... because it is bloodless, it paints red blood... (Pointing to the spot with extended fingers, whisperingl: But it will melt away at once . Don't look at it . . Don't notice it . . It will surely dissolve . . like that in the wood . (She turns away with forced calm, towards the roadway): I want to get away .. I must find him . . It must be late arready. (Silence, Motionlessness, She turns around suddenly, but not completely. Almost shouting with ioyl: It is no longer there . . 1 knew . . (She has turned further, suddenly sees again the object): It is still there ... Lord God in Heaven (The upper part of her body falls forward, she seems to collapse. But with sunken head she crawls forward): It is alive ... (feels about): It has skin .. eves .. hair ... (She bends entirely to one side, as if she wanted to look into his facel: His eves ... it has his mouth ... You ... you ... are you it ... I have looked for you so long .. In the wood and .. Itugging at himl: Do you hear? Speak at last . Look at me . . (Frightened, bends entirely, Breathless): Lord God, what is .. Ishrieking, runs off a bitl: Help .. IFrom the distance upward to the housel: For God's sake . . guick . . but doesn't anyone hear me? .. he lies there .. /looks around her in despair/

(Hurriedly back under the trees): Wake up... Just wake up. limploringl: Do not be dead. my beloved. Only do not be dead ... I love you so /Tenderly, urgently): Our room is half lit . everything is waiting . the flowers give off a powerful fragrance. IFolding her hands, depairing!: What should I do. what should I only do, that he awake? IShe grasps into the darkness. seizes his hand): Your dear hand . . (convulsively, questioninal: So cold? . (She draws the hand to herself, kisses it. Timidly caressing): Does it not become warm at my breast? (She opens her dress): My heart is so hot from waiting. Ilmploring, softlyl: The night is soon over . Yet you wanted to be with me this night, (Bursting out): Oh! it is broad day. Are you staying by day with me? . The sun glows upon us...your hands lie upon me...your kisses...you are mine . you . . Just look at me, beloved, I lie beside you . . So just look at me... (She rises, looks at him, awakening): Ah! how rigid... How frightful your eyes are. (Bursting loudly into tears): Three days you have not been to me. But today .. so sure .. The evening was so

full of peace. I kept looking and waiting. (wholly absorbed): Over the garden wall towards you. It is so low. And then we both wave. (Cryang out! No, no. 1. is not true. I how can you be dead? Everywhere you lived. Just now in the wood. your voice so near to my ear. Always, always you were with me. your breath upon my cheek. your hand upon my hair. (Fearfall: Not true...) it is not true? Yet your mouth just curved under my kisses. (weartag): Your blood even now is trickling with gentle beat. Your blood is still alive. (Sho bends deeply over hair): Oh! the broad red streak. The heart they have hit. (Almast inaudible!) want to bas it with my last breath to let you go no more (half rases herself). To look into your eyes. All light, indeed, came from your eyes. I grew duzy, when I looked upon you... (In remissiones smilling, mysterhously, tenderly): Now kissing you! kiss myself to death.

(Deep silence. She looks at him persistently. Suddenly after a pause! But so strange your eye is (astonished). Where are you looking? (More intensely): Then what are you seeking? (Looks around; towards the balconyl: Is someone standing there? (Back again, her hand on her forehead): But how was it the last time? /More and more absorbed!: Was not that also then in your look? (Strenuously searching in her memory): No, only so distracted . . or . . and suddenly you took hold of yourself (Becoming more and more clear): And for three days you were not with me ... no time .. So often you have not had time in these last months. (Wailing, as if warding off something): No, that really is not possible , that really is , , (in lightning recollection): Ah! now I remember, the sigh in half-sleep . . l.ke a name . . you kissed the guestion away from my lips. (Pandering): But why did he promise me to come today? (In mad anguish): I will not have it . . no, I will not . . (Springing up, turning around): Why did they kill you? Here before the house. Did someone discover you? (Cryna out, as if clinaina): No. no . . my only sweetheart .. not that .. (Trembling): Oh, the moon staggers . I cannot see . . Just look at me . . (rages suddenly): Again you are looking there?.../Towards the balconyl: Where is she then...the witch the hussy...the woman with the white arms. /scornfully/: Oh, you do love them the white arms . how you kiss them red . . (With clenched fists/: Oh, you ... you wretch, you liar ... you ... How your eyes evade me! Do you cringe for shame? (Strikes with her foot against himl: Have embraced her? Yes? . . /Shaken with disgust!: so tenderly and avidly and I waited. Where did she run, when you lay in blood? ... I want to drag her here by her white arms ... so faesture: breaking down!: There is no place here for me. Ibursts into sobs!: Oh! not even the grace that I may die with you .. (Sinks down. weepingl: How dearly, how dearly I have loved you . . Far from all things I lived i strange to everything i sinking into revenel: I knew nothing but you . . this whole year . since you took my hand for the first time . . oh, so warm . never before did I love anvone so . . Your smile and your talk . . I loved you so dearly . . /Silence and sobbing. Then softly, getting upl: My sweetheart ... my only darling ... have you kissed her often? .. while I was dying of longing. (Whispering): Have you loved her very much? [Imploring]: Do not say, yes . . You smile painfully. Perhaps you have also suffered perhaps your heart called after her .. /More calmly, warmly): Was it your fault? . Oh. 1 cursed you ... but your pity made me happy ... I believed .. was in bliss

Sallness. Dawn in the east on left. Low in the sky are clouds flooded by a flant light, shimmering yellowsh like a candlelight. She stands up? Beloved, beloved, the morning comes...what should I do here alone?... In this endiess life... in this dream without limits and colors. for my limit was the spot at which you ware... and all colors of the world burst forth from your eyes... The light will come for all... but I alone in my night?... The morning parts us... always the morning... So hard you kss at parting... again an eternal day of warting... Oh but you will awake no more... Thousand people march by... I do not perceive you... All are living... their eyes flame... Where are you?... (More softly): It is dark... your kss like a fiery sign in my night... my lips burn and gleam... Lowards you... (Crying out in delicitation.) In a row un lere... (Moverds something): I was seeking...

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The players on this record are.	• Violin	Cello	Trumpet
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	Diane Bruce	Chris Finckel	Ray Mase
	Ruth Buffington	William Harry	Robert Nagel
	Martha Caplin	Jeanne LeBlanc	Lee Soper
	Robert Chausow		
	Dorianne Cotter	Chung Yong Lee	Trombone
		Melissa Meeli	Robert Biddlecome
	Nancy Elan	Maxine Neuman	Ronald Borror
	Katsuko Esaki	Peter Rosenfeld	John Swallow
	James Gaskill	Richard Sher	David Uber
	Sherman Goldscheid	Mark Shuman	Tuba
	Leon Goldstein	Marjorie Słapin	Thompson Hanks, Jr.
	Joseph Goodman •	Bass	John Stevens
	Henry Hutchinson	Jaime Austria	Percussion
	Deborah Idol	John Beal	
	Jean Ingraham	Joseph Bongiorno	Raymond DesRoches
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	Linda Quan		Keyboard
		Michael Parloff	David Holzman
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ROBERT HALL LEWIS

CONCERTO FOR CHAMBER ORCHESTRA

London Sinfonietta, composer conducting

SERENADES
David Burge, pianist

THREE PRAYERS OF JANE AUSTEN Gregg Smith Singers, Gregg Smith conducting



ROBERT HALL LEWIS

CONCERTO FOR CHAMBER ORCHESTRA
Adagio non tanto — Allegro moderato
Adagio grazioso — Allegro non troppo
London Sinfonietta; Robert Hall Lewis,
conductor
SERENADES FOR PIANO SOLO
David Burge, pianist
THREE PRAYERS OF JANE AUSTEN
Give us grace, almighty Father
Almighty God
Father of Heaven

Gregg Smith Singers; Gregg Smith, conductor; Oresta Cybriwsky, pianist; Michael Levanson, percussionist

ROBERT HALL LEWIS (b. 1926, Portland, Oregon) has composed three symphonies, three string quartets and numerous chamber, choral and solo works. Among his principal teachers were Hans Erich Apostel in Vienna and Nadia Boulanger in Paris. He holds degrees from the Eastman School of Music and diplomas from the Paris Conservatory and the Vienna Academy of Music, where he was awarded the graduation prize in composition by the Austrian Ministry of Education. His varied background includes activity as trumpeter, both Jazz and symphonic, pianist, conductor and lecturer (for the U.S.I.A. in Austria and elsewhere). His conducting teachers were Pierre Monteux and Eugene Bigot.

Lewis' orchestral music has been performed by major symphony orchestras in America and Europe; his chamber and choral music has also been presented by many prestigious groups here and abroad, including performances in such locations as Athens, Rome, Munich, Paris, Berlin, Barcelona, Hono-Iulu and South Korea. His honors include a Kosciuszko Foundation Chopin Scholarship, two Guggenheim Fellowships, the Walter Hinrichsen Award for Composers (presented by Columbia University), an award from the American Academy of Arts and Letters, a Fellowship-Grant from the National Endowment for the Arts, a Maryland State Artist Fellowship Award and ASCAP awards annually since 1969. He has been Composerin-Residence at the American Academy in Rome and Scholarin-Residence at the Rockefeller Foundation Study Center in Italy. He has received commissions from the Koussevitzky Music Foundation, the McKim Fund of the Library of Congress, the Hans Kindler Foundation, the Baltimore Symphony, Indiana University and others. He is Professor of Music at Goucher College, Professor of Composition at the Peabody Institute of the Johns Hopkins University and Music Director of the Chamber Music Society of Baltimore, His music appears on CRI SD 263, 331

"The CONCERTO FOR CHAMBER ORCHESTRA was completed in July, 1967 in London; at that time, I was living there on a grant from the Guggenheim Foundation (to which the work is dedicated), and revised in 1972 port or its premiere with the Kol Israel Orchestra with Sergiu Comissiona conducting. I intended my CONCERTO to be a brilliant showpiece for small orchestra. Itater found that I had written a solo for almost every instrument of the orchestra; there may be heard, therefore, a combination of soloistic interjections with full ensemble texture.



Photo © Sophie Baker

"A short, slow introduction containing diverse harmonies, solo motives and bright colors sets the general character of the work. The subsequent allegro moderato contains short thematic statements in the brass, giving rise to more fully developed contrapuntal passages by both brass and woodwinds. The contrasting second section presents thematic material in solo strings, followed by more varied ensemble material.

"The second movement begins atmospherically in quiet solo winds, strings and percussion, followed by cadenzas for English horn and flute. A contrasting horn solo concludes with a transitional cadenza (bass clarinet, bassoon, violin, viola) leading to the brillhart climactic conclusion.

"My SERENADES FOR PIANO SOLO were completed in August, 1970, and were premiered in Alice Tully Hall by the Hungarian-American pianist, Agi Rado, to whom the work is dedicated. The work consists of five sections, connected by two shorter, more freely organized episodes, in which aspects of previous material are presented. My intention was to create a mood of fantasy and reflectiveness, shifting imagery, subtle contrasts and refined beauty, Inherent in the music are several antitheses: continuity-discontinuity, simplicity-complexity, delicacy-force, and static impressions versus gestures of more intense rhythmic motion.

THREE PRAYERS OF JANE AUSTEN was commissioned in memory of Alberta H. Burke, who died on May 22, 1975, and of the 200th anniversary of the birth of Jane Austen. Although I had planned the composition in a style much simpler than that of my music of the past decade, my imagination led me to hear numerous colors and textures both in the vocal and instrumental areas which I had not previously employed. I felt a need for unconventional piano and percussion timbres to enrich the total sonic effect, such as muting the strings with the left hand, rubbing the strings and striking them with the palms of hands. Bowed cymbals, struck and bowed antique cymbals, tubular bells and tamtam play important roles. Conceptually, the various vocal and instrumental resources began to fuse with the text in so natural a manner that I decided I could compose the work only in the more advanced style. Thus, in the first movement, chanting and whispering, speaking lightly in close alternation, and projecting rhythmic motives in quiet, random style may be heard in addition to more traditional expression.

"Near the opening of the second movement, the chorus is divided into two halves and is treated antiphonally. A recitative-

like section later includes distribution of single words among four soprano soloists against dark chords in the lower voices. Certain elements from the first two movements are repeated in the third movement for dramatic effect and unity, in combination with sections for double chorus and a passage in quiet eight-part harmony. Following the most powerful, dramatic section of the composition, a repeated motive presented in staggered, whispering fashion brings the PRAYERS to a close."

The LONDON SINFONIETTA was founded in 1968 and has established itself as one of the major English orchestras of our time. It may also be heard on CRI SD 280, 474 and 475. DAVID BURGE is internationally acclaimed as a concert planist, recording artist, lecturer, writer, and teacher. Since 1975 he has been Chairman of the Plano Department of the Eastman School of Music in Rochester, New York. He appears on CRI SD 345 and 407. The GREGG SMITH SINGERS are one of America's few professional choruses. Smith, himself a composer, is noted for conducting his ensemble in outstanding interpretations of contemporary music. They may be heard on CRI SD 241, 341 and 376.

CRI's Board of Trustees wishes to express its gratitude to The Mary Duke Biddle Foundation and The Norman and Rosita Winston Foundation for support during 1982-83.

This record was made possible by grants from generous friends of the composer; the Publication-Research Fund of Goucher College and the Provost's Fund of the Johns Hopkins University CONCERTO — Presser (ASCAP): 1478"

Recorded by James Burnett, London, April 1980 SERENADES — Henmar (C.F. Peters — ASCAP): 8'35" Recorded by David Howard, Derver, Colorado, 1971 THREE PRAYERS — Presser (ASCAP): 23'15" Recorded by David Hancock, New York City, 1978 FOR CRI—

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THREE PRAYERS OF JANE AUSTEN 1775-1817 (abridged)

PRAYER ONE

Give us grace almighty Father, so to pray, as to deserve to be heard, to address thee with our hearts, as with our lips. Thou art everywhere present, from thee no secret can be hid. May the knowledge of this, teach us to fix our thoughts on thee, with reverence and devotion that we pray not in vain.

Give us a thankful sense of the blessings in which we live, of the many comforts of our lot; that we may not deserve to lose them by discontent or indifference.

Be gracious to our necessities, and guard us, and all we love, from evil this night. May the sick and afflicted, be now, and ever thy care; and heartily do we pray for the safety, for the comfort and protection of the orphan and widow, and that thy pity may be shewn upon all captives and prisoners.

Hear us almighty God, for his sake who has redeemed us, and taught us thus to pray. Our Father which art in heaven.

PRAYER TWO

Almighty God! Look down with mercy on thy servants here assembled and accept the petitions now offered up unto thee. Pardon oh God! The offences of the past day. We are conscious of many frailities; we remember with shame many evil thoughts and neglected duties; and we have perhaps sinned against thee and against our fellow creatures in many instances of which we have no remembrance.

Thou knowest the infirmity of our nature, and the temptations which surround us. Be thou merciful, oh heavenly Father! to creatures so formed and situated. May the comforts of every day, be thankfully felt by us, may they prompt a willing obedience of thy commandments and a benevolent spirit towards every fellow creature.

Pardon oh Lord! The imperfections of these our prayers, and accept them through the mediation of our blessed saviour, in whose Holy words, we further address Thee, our Father.

PRAYER THREE

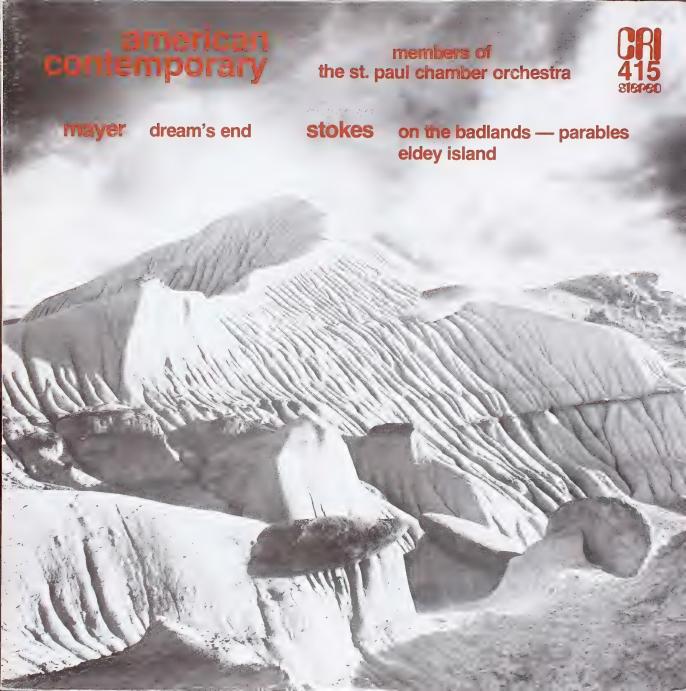
Father of heaven! whose goodness has brought us in safety to the close of this day, dispose our hearts in fervent prayer. We thank Thee with all our hearts for every gracious dispensation, for all the blessings that have attended our lives, for every hour of safety, health and peace, of domestic comfort and innocent enjoyment.

May thy mercy be extended over all mankind, bringing the ignorant to the knowledge of Thy truth, awakening the impenitent, touching the hardened. Look with compassion upon the afflicted of every condition, assuage the pangs of disease, comfort the broken in spirit.

Grant this most merciful Father, for the sake of our blessed saviour in whose holy name and words we further address Thee. Our Father which art in heaven.

CRI SD 473

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WILLIAM MAYER

- DREAM'S END 1. Extremes
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- 3. Buzzings
- 4. 20th Century Guest at an 18th Century Musicale Interlude of Air
- 5. Appalachian Echoes
- 6. Burlesca (funicula ridicula)
- 7. Mostly Piano
- 8. Dream's End

Romuald Teco. violin: Priscilla Rybka, French horn; Peter Howard, cello; Richard E. Killmer, oboe; Timothy J. Paradise, clarinet; Layton James, piano; William McGlaughlin, conductor

from Yale University and the Mannes College of Music. Since ous. But after shelving it, I longed for its return. Hence the title his composition studies with Roger Sessions, Felix Salzer, and Funicula Ridicula. Otto Luening, he has received awards including a Guggenheim Fellowship; grants from the National Endowment for the Arts. ERIC STOKES the New York Council on the Arts, and the Michigan Council of the Arts; and Ford Foundation recording grants, one of which made possible the recording of his BRASS QUINTET (CRI 291).

Mayer's works have been performed by many leading orchestras, including Philadelphia, Minnesota, Milwaukee, Cincinnati, Buffalo, and the London Philharmonic; by such artists as Stokowski, Skrowaczewski, Max Rudolf, Gerard Schwarz, Eleanor Steber, and William Masselos. His chamber works have been presented by the St. Paul Chamber Orchestra, the American Brass Quintet, the Dorian Woodwind Quintet, and others. His composition for children, Hello, World!, was chosen by the Philadelphia Orchestra to represent the International Year of the Child (1979).

In addition to composing, Mayer has written articles on contemporary music for the U.S. Information Agency and the New York Times Magazine. He presently (1980) serves as treasurer for The MacDowell Colony and Chairman of the Board of CRI. Among his recent compositions is an opera based on James Agee's Pulitzer Prize-winning novel, A Death in the Family. The composer writes

When asked by the American Artists Series to write a chamber piece using any group of instruments I wanted, I felt as if I had been given carte blanche in a pastry shop. My original plan was to use the violin, cello, and French horn as 'dream' instruments contrasting with the here-and-now sounds of an oboe and clarinet. The sixth instrument, a piano, was to be a kind of bridge. Such a plan may sound impressive in program notes, but when I got down to writing the piece, these classifications soon went by the board. Following one's instincts, it seems, can leave the best laid plans in shreds

"The fact is that each instrument is a world within itself. While the lontano sounds of the French horn in the movements entitled Extremes and Appalachian Echoes could be called dreamlike, the brassy eruptions of the same instrument in the movement entitled Funicula Ridicula are anything but dreamlike. In fact, the latter sounds closer to the alarm clock shattering our dreams. And, of course, an instrument's timbre does not exist in a vacuum apart from the musical use to which it is put.

'In DREAM'S END, the music often comments on itself or cuts itself off with guillotine-like dispatch - as if a critic had entered the scene. These interruptions are generally goodnatured, for if the composer's right hand is slapping his left, the blow is apt not to be too heavy. This playful schizophrenia reaches its apex in the movement entitled 20th Century Guest at an 18th Century Musicale

For the most part the instruments speak in this piece as individuals rather than as part of a bloc. Beyond the conversational sallies and rejoinders, there is an overall pattern of a poignant motif (built on a descending second and third) which recurs throughout the work in different guises.

"The commission for this piece happened to fall at a sad time for my family, coming soon after the sudden death of a young and vibrant family member, which prompted the title DREAM'S END. Having designated the work as a memorial for a young person. I have sometimes wondered whether its mirth might not be out of place - but as I write these notes I recall the observation that humor is one way to deal with the tragedy of existence. so perhaps these juxtapositions of jest and poignance are not contradictory after all.

A word about the titles of some of the movements seems to be in order. Extremes (first movement) refers to the wide range of register, dynamics, texture, and dissonant content of the movement. Buzzings (third movement) represents two flies hopping about and annoying each other. Funicula Ridicula (sixth movement) came into being when, as I was writing this burlesca, the old song Funiculi, Funicula' poked its head out of the musical fabric. The tune seemed at odds with a 'serious WILLIAM MAYER (b. New York, 1925) has received degrees contemporary piece, and I heard myself saving. This is ridicul-

- ON THE BADLANDS PARABLES
- 1. through quiet's gulch small riven winds pursued, persist ...
- until the birds/its swinging air/shall acrobat no more
- 3. The Anvil of Emptiness St. Paul Chamber Orchestra; Dennis Russell Davies, conductor **ELDEY ISLAND**

Cynthia Stokes, flute and piccolo

ERIC STOKES (b. 1930, Haddon Heights, NJ) studied at Lawrence College with James Ming, the New England Conservatory with Carl McKinley, and the University of Minnesota with Paul Fetler. He has lived in Minneapolis since 1959, studying and teaching at the University of Minnesota, where he established the electronic music studio in 1970 and the New Music Ensemble in 1972.

Stokes writes: "To me any sound is potentially interesting and useful in a composition. As such, sounds are inherently innocent and free. However, their freedom and innocence are restricted and compromised by that with which we associate them and by the 'musical' qualities or lack thereof we attribute to them. My aim as composer, then, is to hold open that freedom and innocence as widely as possible so that any sound may contribute fresh associations and sonic combinations not heard before.

In composing ON THE BADLANDS - PARABLES, I gave electronically generated sound a place much like a fifth choir of the traditional orchestra. The title and those of the three movements constitute a primary, indispensable compositional decision - a kind of ignition link without which the piece could never have gotten properly started.

I was commissioned to compose the work by the St. Paul Chamber Orchestra in 1972. The first performance was conducted by Sydney Hodkinson on June 3rd of that year in Minneapolis.

'ELDEY ISLAND was composed in response to a call for a solo piece for recorder (Blockflöte) from Hans Maria Kneihs. The title refers to the extinction of the legendary sea-bird, the great auk, or 'Geirfugi,' the penguin of the North.

'In 1830, a volcano erupted under the sea near Iceland, causing a seaquake that changed the contours of the coastline. Geirfugl Island, the last home of the great auk, disappeared beneath the waves. Museum directors around the world awoke to the fact that a species that had once numbered in the millions was virtually extinct. What worried them was that there were hardly any specimens of the great auk - skeletons, stuffed birds, eggs in their collections.

'It turned out that a few of the animals had taken refuge on nearby Eldey Island. On June 3, 1844, fourteen men set out from Iceland for Eldey Island. They spotted two auks that, as the men approached, ran along under the high cliff, their heads erect, their little wings somewhat extended. The men cornered them before they could reach the safety of the sea, strangled them, and threw them into the boat. The men sold the two carcasses for nine pounds. The great auk was extinct.

The piece may be played by any solo wind player using instruments of a single family: recorders, saxophones, oboes, etc. This version is played on flute alternating with piccolo. The soloist records his own playing on the tape to which a simple ring-modulated episode is added at the end. The performer plays live in concert with this self-prepared tape.

DENNIS RUSSELL DAVIES has led the St. Paul Chamber Orchestra since 1972. He is Music Director of the Cabrillo Music Festival in California and serves as Music Advisor to the American Composers Orchestra. In 1980 he will relinquish his St: Paul post to be General Music Director of the Stuttgart Opera WILLIAM MC GLAUGHLIN is the Associate Conductor of the St. Paul Chamber Orchestra.

CYNTHIA STOKES studied flute with James Pappoutsakis of the Boston Symphony Orchestra. She performs frequently in orchestral and chamber music concerts, and with the Minnesota Opera Company. She is on the faculty of St. Olaf's College in Northfield, Minnesota.

This record was made possible by grants from the Jerome Foundation and private dopors

Produced by Carter Harman Art direction: Judith Lemer

Cover © Arthur Paxton 1980 DREAM'S END - MS. (ASCAP): 19'45"

recorded by Dennis Rooney in St. Paul Minnesota ON THE BADLANDS - PARABLES - Horspfal Music Concern

(ASCAP): 12'25 ELDEY ISLAND - Smith Publications (ASCAP): 7'35' recorded by David Hancock at the Church of the Holy Trinity,

New York City LC#s: Mayer 79-750921, Stokes 79-750922

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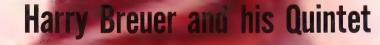
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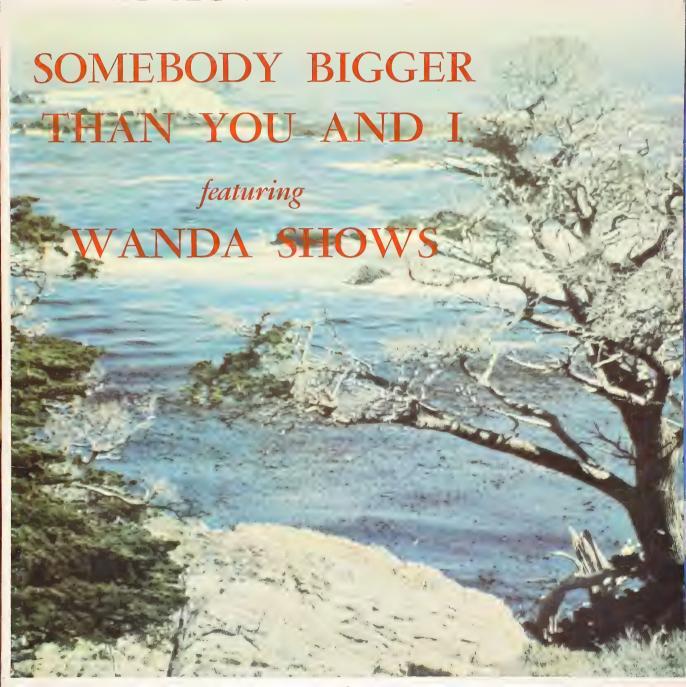
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featuring

WANDA SHOWS

ACCOMPANISTS

GLORIA ARGUE - Organ

NANCY LITTLE - Piano

DALE STRAND - Guitar

CHUCK TERRY - Bass

THE TEMPLE TONES

SIDE ONE

- 1. SOMEBODY BIGGER THAN YOU & I
- 2. HOW CAN I HELP BUT LOVE HIM
- 3. HE WAS THERE
- 4. THIS WORLD IS NOT MY HOME
- 5. HE GIVETH MORE GRACE
- 6. AT THE FOOT OF THE OLD RUGGED CROSS

SIDE TWO

- 1 THE LILY OF THE VALLEY
- 2. THE WAYFARING STRANGER
- 3. HEAVEN WILL SURELY BE WORTH IT ALL
- 4. DON'T SPARE ME
- 5. FIRST PLACE
- HEAVEN CAME DOWN AND GLORY FILLED MY SOUL



The rich contralto voice of Wanda Shows, who hails from Natchez, Mississippi, has been dedicated to Jesus Christ. Since early childhood, as a member of a devout Christian family, Wanda has been active in the church. Through a busy youth she was constantly engaged in trio, choir and solo work.

Wanda attended Evangel College in Springfield, Missouri, where she was the featured alto soloist of the Concert Choir and a member of the Mela-Tones Trio which traveled for the College in 49 states, Canada and Jamaica. While at Evangel an event occurred which was destined to change the entire course of Wanda's life. She met and fell in love with Ross... they becamed engaged, dedicated their lives to God, and planned to enter into full-time ministry. In December of 1963 tragedy struck! Ross was instantly killed in an automobile accident. Somebody bigger than you and I had stepped in and changed the course of Wanda's life. Although many questions went over in her mind, God had a purpose and plan for "all things work together for good to them that love God." "Somebody Bigger Than You And I" is a part of that plan.

Wanda has found an expression of worship to God through the medium of song and her interpretation of favorite gospel hymns as heard on this record has real spiritual depth and meaning to the listener, directing him to find faith and hope in Christ.



SIDE ONE

SWEET LUCY* 5:2

WIRES* 3:18

WILD AND SHY*** 7:35

AT WILL*** 4:15

SIDE TWO

BANANA TREE*** 4:56

A SONG OF LOVE** 6:16

NEW LOVE 4:25 (Canção Do Nosso Amor) ***

BOTTOM HEAT* 5:0

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We real interaction of Hall treets. Attack in the pentetly real training the Hall treets are training to the Hall training the Hall training to the Hall training tra



ELECTROLA

: . . . / GEORGE DUKE

LARKIN ARNOLD

RAUL DE SOUZA:

PATRICE RUSHEN:

DAWILLI GONGA:

EMBAMBA:

BYRON MILLER: LEON NDUGU

CHANCLER: FREDDY HUBBARD:

IAN UNDERWOOD:

AL McKAY:

AIRTO:







RECORDINGS WC.

JOHN HARBISON FIVE SONGS OF EXPERIENCE

SIDE T



CRI SD 313-A stereophonic

The Cantata Singers and Ensemble John Harbison, conductor

RECORDINGS INC. OMPOSERS

JOHN HARBISON BERMUDA TRIANGLE

Albert Regni, tenor soxophone; Helen Harbison, amplified cello; Robert D. Levin, electric organ

SIDE 2



CRI SD 313-B stereophonic

TRIO

The Wheaton Trio Nancy Cirillo, violin; Jay Humeston, cello; Victor Rosenbaum, piano

COMPOSERS RECORDINGS TO

EMMANUEL GHENT ENTELECHY

JOHN GRAHAM, violist; ROBERT BLACK, pianist

SIDE 1



CRI SD 446-A stereophonic

VINCENT PERSICHETTI PARABLE XVI, Op. 130

JOHN GRAHAM, violist

RECORDINGS INC.

ROBERT POLLOCK VIOLAMENT

JOHN GRAHAM, violist

SIDE 2



CRI SD 446 - B stereophonic

MILTON BABBITT COMPOSITION FOR VIOLA AND PIANO

JOHN GRAHAM, violist; ROBERT BLACK, pianist

RECORDINGS INC.

LEON KIRCHNER SONATA

1. Lento-Doppio movimento-Quasi adagio 2. Adagio 3. Allegro risoluto

SIDE 1



CRI SD 461 - A stereophonic

SEYMOUR SHIFRIN RESPONSES

ROBERT TAUB, pianist

RECORDINGS INC. COMPOSERS

MILTON BABBITT THREE COMPOSITIONS FOR PIANO

SIDE 2



CRI SD 461 - B stereophonic

BELA BARTOK SONATA

- 1. Allegro moderato
- 2. Sostenuto e pesante
 - 3. Allegro molto

ROBERT TAUB, pianist



CRI SD 520 Side B stereo



John Anthony Lennon
Voices for String Quartet (1982) (12'30")
Kronos Quartet

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RECORDINGS INC

AMÉRICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD ROBERT STARER

SIDE 1



CRI SD 453-A stereophonic

ANNA MARGARITA'S WILL

PHYLLIS BRYN-JULSON, soprano; KARL KRABER, flutist; STEPHEN KATES, cellist; PAUL INGRAHAM, hornist; DONALD SUTHERLAND, pianist

RECORDINGS INC

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS AWARD RECORD DANIEL PERLONGO

SIDE 2



CRI SD 453-8 stereophonic

RICERCAR

PITTSBURGH NEW MUSIC ENSEMBLE, DAVID STOCK, conductor

FRAGMENTS

JAMES WALKER, flutist; RONALD LEONARD, cellist P 1981 Composers Recordings, Inc.





Ernst Krenek
String Quartet No. 5



Sonate Allegro, molto deciso ed energico (9'01") Thema und Variationen (16'34")

Thouvenel String Quartet

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CRI SD 522 Side B stereo

Ernst Krenek
String Quartet No. 5



Phantasie Adagio (12'17")

Thouvenel String Quartet

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AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS COMPOSERS AWARD RECORD URSULA MAMLOK **SEXTET (1977)**

PARNASSUS; ANTHONY KORF, conductor

SIDE 1



CRISD 480-A stereophonic

WHEN SUMMER SANG (1980) DA CAPO CHAMBER PLAYERS

RECORDINGS INC

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SIDE 2



CRI SD 480-B stereophonic

SONATINA (1963) PAIGE BROOKE, flutist; ANDREW THOMAS, pianist ACANTHUS (1972) NANCY ALLEN, harpist; DANIEL DRUCKMAN, vibraphonist

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- 2. PERPETUAL MOTION

SON POSIERS Roman Siwek, trombone Polish National Radio Orchestra

Rocero o by Potskie Natronia

RECORDINGS

GEORGE -**CONTRA MORTEM ET TEMPUS**

Acolian Quartet of Sarali Lawrence College



CRI 231 USD-Universal ster

CHARLES WUORINEN JANISSARY MUSIC

Raymond Beskoches, percussion

COMPOSITION PRODE DIVIC Side 1

CRI SD 515 A stereophonic

Ben Johnston Sonnets of DesolationThe New Swingle Singers



Visions and Spels (beginning)
The New Verbal Workshop

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Side 2

CRI SD 515 B stereophonic

Ben Johnston



Visions and Spels (conclusion)
The New Verbal Workshop

1984, Composers Recordings Incorporated

Side 1

CRISD 510-A stereophonic

Music of Alexei Haieff

1984 ComposersRecordingsIncorporated



Sonata for Piano in three parts, played without pause

Leo Smit, piano

Side 2

CRI SD 510-B stereophonic

Music of Alexei Haieff

Notes of Thanks

- 1. Canzonetta Sporca
- 2. Minsky's Sans Souci
- 3. Love Song Italienne
- 4. Chanteuse
- 5. Echo-Berceuse
- 6. Finalino

Gifts and Semblances

- 1. For and About Aaron
- 2. Two Ostinati
- 3. To Hang on a Christmas Tree
- 4. Scirocco-Porto Ercole

Leo Smit, piano

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La Jolla Civic/University Symphony Orchestra & Chorus Thomas Nee and Henry Brant, orchestral conductors David Chase and Amy Snyder, choral conductors

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La Jolla Civic/University Symphony Orchestra & Chorus
Thomas Nee and Henry Brant, orchestral conductors
David Chase and Amy Snyder, choral conductors

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Side 1

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Arnold Schoenberg

Erwartung

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Susan Davenny Wyner, soprano; Orchestra of the 20th Century; Arthur Weisberg, conductor

Side 2

CRI SD 503-B stereophonic

Stefan Wolpe

Symphony

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Orchestra of the 20th Century; Arthur Weisberg, conductor COMPOSERS

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MUSIC OF ROBERT HALL LEWIS CONCERTO FOR CHAMBER ORCHESTRA

- 1. Adagio non tanto Allegro moderato
- 2. Adagio grazioso Allegro non troppo

LONDON SINFONIETTA; ROBERT HALL LEWIS, conductor

SIDE 1



CRI SD 473-A stereophonic

SERENADES FOR PIANO SOLO DAVID BURGE, pianist

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OMPOSERS

RECORDINGS AVC

MUSIC OF ROBERT HALL LEWIS THREE PRAYERS OF JANE AUSTEN

- 1. Give us grace, almighty Father
- 2. Almighty God
- 3. Father of Heaven

SIDE 2



CRI SD 473-B stereophonic

GREGG SMITH SINGERS: GREGG SMITH, conductor; ORESTA CYBRIWSKY, pianist; MICHAEL LEVANSON, percussionist

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COMPOSERS

RECORDINGS INC.

WILLIAM MAYER DREAM'S END

510E 1



CRI SD 415-A stereophonic

Wembers of the ST. PAUL CHAMBER ORCHESTRA; WILLIAM McLAUGHLIN, conductor

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COMPOSERS RECORDINGS TO

ERIC STOKES ON THE BADLANDS--PARABLES

SIDE 2



CRI SD 415-B stereophonic

1. through quiet's gulch small riven winds pursued, persist . . .

2. until the birds/its swinging air/shall acrobat no more

3. The Anvil of Emptiness

ST. PAUL CHAMBER ORCHESTRA; DENNIS RUSSELL DAVIES, conductor

ELDEY ISLAND

CYNTHIA STOKES, flute and piccolo

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SOMEBODY BIGGER THAN YOU AND I

WANDA SHOWS SINGS

Side 1



331/3 RPM

SOMEBODY BIGGER THAN YOU AND 1 - 2:36
HOW CAN I HELP BUT LOVE HIM - 2:24
HE WAS THERE - 2:38
THIS WORLD IS NOT MY HOME - 1:32
HE GIVETH MORE GRACE - 4:06
AT THE FOOT OF THE OLD
RUGGED CROSS - 3:34

SOMEBODY BIGGER THAN YOU AND I

WANDA SHOWS SINGS

Side 2



3313 RPM

THE LILY OF THE VALLEY - 3:00
THE WAYFARING STRANGER - 3:44
HEAVEN WILL SURELY DE WORTH
IT ALL - 2:12
DON'T SPARE ME - 2:54
FIRST PLACE - 2:34
HEAVEN CAME DOWN
AND GLORY FILLED
MY SOUL - 3:23





ATR 010 SIDE 1
F 668.035 A
Pressed in W. Germany
EMI Electrola GmbH



GEMA

Mycenae Music Publishing Comp. 2. Wires (Duke) 3 15,

Mycenae Music Publishing Comp. 3: Wild and Shy (de Souza) 7:28,

Lion's Pride Music 4. At Will (de Souza) 4:13,

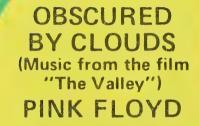
Lion's Pride Music

RAUL DE SOUZA

ATR 010
F 668.035 B
Pressed in W. Germany by
EMI Electrola GmbH

- 1. Banana Tree (Donato) 4:54, Tijuca Music
- 2. A Song Of Love (Liston Smith) 6:15, Cosmic Echos Publ./Unichappell Music
 - 3. New Love (Silveiro-Madeiros) 4:27, Berna Music Inc.
 - 4. Bottom Heat (de Souza) 5:05, Lion's Pride Music

RAUL DE SOUZA



HARVEST

Stereo SW-11078

1. OBSCURED BY CLOUDS (Waters-Gilmour) ASCAP 3:02 2. WHEN YOU'RE IN ASCAP 2:22

(SW 1-11078)

(Waters-Gilmour-Mason-Wright) 3. BURNING BRIDGES

Side

- (Wright Waters) ASCAP 3:24
- 4. THE GOLD IT'S IN THE ... (Waters-Gilmour) ASCAP 3:00
- 5. WOTS...UH THE DEAL (Waters Gilmour) ASCAP 5:03
- 6. MUDMEN (Wright Gilmour) ASCAP 4:16

Produced by Pink Floyd Recorded in England p 1972 EMI Records, Inc.

Carrier Lands



HARWESTEO

1. CHILDHOOD'S END (Gilmour) ASCAP 4:27

2. FREE FOUR (Waters) ASCAP 4:07

3. STAY (Wright Waters) ASCAP 3:58

4. ABSOLUTELY CURTAINS (Waters-Gilmour-Wright-Mason) ASCAP 5:49

Produced by Pink Floyd Recorded in England

₱1972 EMI Records, Inc.

Stereo

SW-11078 (SW 2-11078)

Side 2

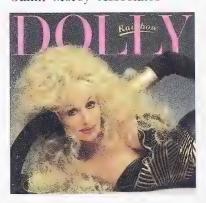
DOLLY

Duet with Smokey Robinson

KNOW YOU BY HEART



Produced by
Steve "Golde" Goldstein
Executive Producer: Dolly Parton
Remixed at Conway Recording
Studios by Mick Guzauski
Mastered by Bernie Grundman
Management:
Gallin · Morey · Associates



Also Available: Dolly Parton's Lp "Rainbow" on Columbia Records, Cassettes and Compact Discs (40968)

Photography: Raul Vega 38-07727

Smokey Robinson appears courtesy of Motown Record Corporation

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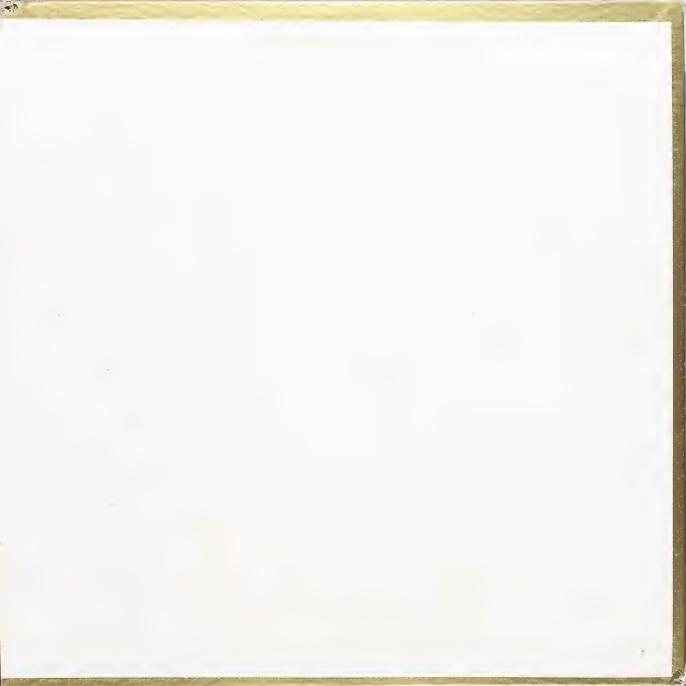


The BERKELEY HIGH SCHOOL

MARGIN ALONG SCHOOL

ROBERT LUTT, Conductor

WALT ROSSI, Student Conductor





COLUMBIA

R''Columbia,''Marcas Reg.

STEREO 4:20

Remixed at Conway Recording Studios by Mick Guzauski



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DOLLY PARTON

I KNOW YOU BY HEART (DUET WITH SMOKEY ROBINSON)

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Berkeley High School Marching Band

presents

MARCH ALONG

Robert Lutt - Conductor Walt Rossi - Student Conductor

331/3 RPM



LRS 3364-2476 A

Fanfare B.H.S. Fight Song Berkeley High School Song Football Hero Alma Mater Berkeley High School Marching Band

presents

MARCH ALONG

Robert Lutt - Conductor Walt Rossi - Student Conductor

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LRS 3364-2476 B 2

Washington and Lee Swing Cotton Candy B.H.S. Twist Hello Dolly Cadence



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(F2PW-7554)



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NOT FOR SALE 47-6336 "NEW ORTHOPHONIC" HIGH FIDELITY

HANDS OFF (Jay McShann-Priscilla Bowman)

NAN WYNN

with Orchestra and Chorus

Time: 2:44

RCA VICTOR

RECORD PREVUE



RCA VICTOR DIV.

Hill and Range Songs (BMI)

(F2PW-7555)



RADIO CORPORATION OF AMERICA

NOT FOR SALE

47-6336
"NEW ORTHOPHONIC"
HIGH FIDELITY

THE LORD IS A BUSY MAN

(Allen-Joyce

NAN WYNN

with Orchestra and Chorus

Time: 2:18

NILSSON

Arranged by Harry
Orchestration and conducting by Ken Ascher
Featuring The Masked Alberts Orchestra
Produced by John Lennon





STEREO PB-10001 PB-10001-B

Victor

Blackwood Music, Inc., BMI 3:37

DON'T FORGET ME

(from the "Pussy Cats" album)
(H. Nilsson)

TMK(a) @ REGISTERED • MARCA(a) REGISTRADA(a) RCA CORP.—MADE IN U.S.A. @ 1974 RCA RECORDS





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WALKING INTO SUNSHINE (Linton Beckles/Lipson Francis/Roy Carter)

Engineers: Dennis Weinreich (Recording) Pete Walsh (Mixing) (P) 1981 Phonogram Ltd.



Central Line Music (PRS)

Original Sound Recording made by Phonogram Ltd.

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PRODUCED BY **BOB CARTER**

WE CHOSE LOVE (Hinds/Rudgewell)

ARRANGED BY CENTRAL LINE

(P) 1981 Phonogram Ltd.

RCAVICTOR

47-8072
Hill & Range
Songs, Inc., BMI
N2WW-0789
2:32



Producer Chet Atkins

I'VE BEEN EVERYWHERE

HANK SNOW

PCAGE FRADACIO RADIO CORPORAFION OF MESSES

RCA VICTOR

47-8072
Cedarwood Pub.
Co. Inc., BMI
N2WW-0779
2:24

RPM
Producer
Chet Atkins

ANCIENT HISTORY
(Wayne P. Walker-Iren e Stanton)

HANK SHOW



(Oakey-Burden) (From the A&M album "Dare" SP-4892)

Virgin Music, Inc./Dinsong Administered iff the U.S. by Chappell Music Co. (ASCAP) (02425-A) Time: 3:49
Sterec

2425-S



Virgin

Issued under licerise from Virgin Records Ltd.

THE HUMAN LEAGUE

Produced by Martin Rushent and The Human League & 1981 Virgin Records Ltd.



TOPS

41 HITS

45 RPM

R250X45

4 HITS

> EXTENDED PLAY

Vocal & Greh.

NO MORE
THAT'S ALL I WANT FROM TOU
MIMI MARTEL
With The Rhythmoires
Not Charles and His Orch.

CR CE Pala

SPC NEWARK, N. J. U.S.A.

45 RPM

NON-BREAKABLE (with Normal Use)

TINA THE BALLERINA

Narrated by Jack Arthur Assisted by Marilyn Reese & the Honeydreamers 'Directed by Vicky Kasen 45-511 A

anc

1650 BRUADWAY NEW YORK N.Y.



COME SEE ABOUT M
(Holland - Dozier - Holland)

(A Virtue Sound Recording) **A Dynodynamic Production**



Linesider Prod., litd., MI 2:00





5586 16456

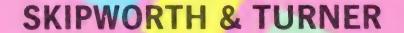
THE WILLIAMS CORP. CHICAGO. 11 60610



STEREO **BWAY 7414-A**

® 1985 Memory Lane Music Produced by PATRICK ADAMS & RODNEY SKIPWORTH Arranged by RODNEY SKIPWORTH Mixed by BACHO MANGUE **Edited by** BOB GHOSSENZ **Executive Produces** GLENN L'aRUSS Larry Spier, Inc. (ASCAP)

YOUR (Skipworth) ... A DIVISION OF ISLAND TRADING CO. INKING ABOUT



STEREO BWAY 7414-B ® 1985 Memory

Lane Music Produced by PATRICK ADAMS & RODNEY SKIPWORTH Arranged by RODNEY SKIPWORTH Mixed by BACHO MANGUES Executive Produce GLENN LaRUSSO> Larry Spier, Inc. (ASCAP)

NKING ABOUT Skipwo.

(Skipwo.

(Skipwo.

A DIVISION OF JEL AND TRADING CO.)

AIBUTED 8





R-4294 Lowell Music (BMI) 3:03

45 RPM (15118)

ALWAYS YOU

(Mal Femmina)

(Mario-Gary-Kriegsman-Toto')

From the Roulette Album "ITALIANO U.S.A."

with Joe Reisman's Orch. & Chorus

@ ROULETTE RECORDS, INC.





R-4294 United Music

(ASCAP) 2:14

45 RPM (15120)

THE HUCKLE-BUCK

(Italian Style)
(Alfred-Gibson)

From the Roulette Aibum "ITALIANO U.S.A."

with Joe Reisman's Orch. & Chorus

@ ROULETTE RECORDS, INC.





20th Century Music Corp./ Cakewalk Music ASCAP Tin : 3:16 Engineered by John Boyd Vocals Frranged by Ton Bahler From the 20th Century Album "HEARTBEAT -PORT CENTRAL DEF.



STEREO TC-2070

(M-2070-BS)

PRODUCED BY WALT MESKELL FOR MIKE POST PRODUCTIONS, INC. Arranged by Pete Carpenter

SAME KIND A' LOVE

JNY DEFRANCO

©1973 20th Century

Records DEFRANCO FAMILY Featuring TONY DEFRANCO





DON'T WORRY BABY

(Brian Wilson-Roger Christian)

MONO 5174 (45-51285) Sea of Tunes
Publishing
Co.-BMI

Total

2:45

Produced by Brian Wilson

THE BEACH BOYS

CAPITOL SE CAPITOL

I GET AROUND

(Brian Wilson)

MONO

5174 (45-51840)

Sea of Tunes-Publishing Co.-BMI

Total

2:12

Produced by Brian Wilson

THE BEACH BOYS

Sabiliok

MARCO BY DECCA RECORDS. INC. MEM TORK. U.S. ARCA RICISTRADA SAMPLE COPY. MECORD NO. Vocal With Chorus And 9-30874 Orchestra Directed By (106,779)JACK PLEIS (2:43)Leo Feist, Inc. (AS) CIAO CIAO BAMBINA (PIOVE) (Chiow Chiow Bambeena) (Domenico Modugno-Dino Verde-Mitchell Parish) THE FOUR ACES

RECORDS, INC. NEW YORK U. MACA ALCISTA A DA SAMPLE COPY-RECORD NO. Vocal With Chorus And 9-30874 Orchestra Directed By (106,780)JACK PLEIS (2:27)Famous Music Corp. (AS) PARADISE ISLAND (Hal David-Burt F. Bacharach-Paul Hampton) THE FOUR ACES

CAVICTOR

47-6526 (G2PW-4510) Admont Music ASCAP 45 R.P.M. "NEW ORTHOPHONIC" HIGH FIDELITY

BROADWAY AT BASIN STREET

JOE REISMAN'S Orchestra and Charus

2:05

BOB DYLAN

45 RPM

STEREO

4-45199 ZSS 152759 Intro: :20 3:08

WIGWAM

-B. Dylan-From the Columbia LP
"SELF PORTRAIT" C2X 30050 Produced by Bob Johnston

COLUMBIA- MARCAS REG. PRINTED IN U.S.A.



BOB DYLAN

45 RPM

STEREO

4-45199 ZSS 152758 Intro: :04 3:32

COPPER KETTLE (The Pale Moonlight)

-A. F. Beddoe- From the Columbia LP
"SELF PORTRAIT" C2X 30050
Produced by Bob Johnston

COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

MARCAS REG. PRINTED IN U.S.A.



E-45445-A

(SP) ASCAP

Five J's Songs Intro: :12

Time: 3:48

Close-Fade

1977 by Elektra

Records



E-45445-A

(SP) ASCAP

Five J's Songs

Intro: :12

Time: 3:48

Close-Fade

1977 by

Elektra

Records

IT'S A SHAME

(Christopher Cedzich)

REG US PAT OFF MARCA REGISTRADA
MERD BY DECCA RECORDS INC. NEW YORK • US A

Glato, Inc.

31842 (116,302)•

JERRY GUTHRIE

Vocal With Chorus And Instrumental Accompanium

Publisher: Bovina Music, Inc. (ASCAP) Produced by Islay Bros., Associate Preduction and Engineering-Malvolm Cecil and Robert Margoweff



STEREO

ZS8 2254 ZS8 2774-3 Time: 3:05

(P) 197.1 T-Neck Records, Inc.

LIVE IT UP PART

-R. Isiey R. Isley - M. Isley - O. Isla, - E. Isley
C. Jaspen They From The T. Neck Lp:

"LIVE IT UP" KZ 13070

ISLEY BROTHERS

Records / CBS, Inc., 51 West 52

WEC.

Publisher Bovina Music, Inc. (ASCAP) Produced by Isley Bros., All ociate Production and Engineering-Malculm Cecil and Rehart Margovieif



STEREO

ZS8 2254 ZS8 2 5 4 Time: 3:22

(P) 1974 T-Neck Records. ac.

LIVE IT UP PART 2

R. Isley R. Isley - M. Isley - O. Isley E. Isley
C. Jasper- Taken From The Tenesk Lp:

"LIVE IT UP" KX 33070

ISLEY BROTILERS

Records / CBS, Inc., Ed. W. 231.52

COLUMBIA



STEREO

Intro.:07

3:17



45 RPM
DEMONSTRATION
NOT FOR SALE
18-02677

ZSS 168048

P 1981 CBS Inc. Publisher: September Music Corp. (ASCAP)

ZELLA LEHR BLUE EYES DON'T MAKE AN ANGEL

-M. Shepstone - P. Dibbens- Taken From The Columbia Lp: "FEEDIN' THE FIRE" FC 37431 Strings Arranged by Buddy Skipper Produced by Glenn Sutton



COLUMBIA

®"Columbia," Marcas Reg.



STEREO Intro. :07 3:15



45 RPM
DEMONSTRATION
NOT FOR SALE
18-03164

ZSS 170530

P 1982 CBS Inc.
Publisher:
Algee Music
Corp. (BMI)
W.B. Music
Corp. Two
Sons Music
(ASCAP)

ZELLA LEHR WHAT A WAY TO SPEND THE NIGHT

-M. Sherrill-T. Seals Produced by Mark Sherrill

SPANISH HOLIDAY (Electric Rhapsody)

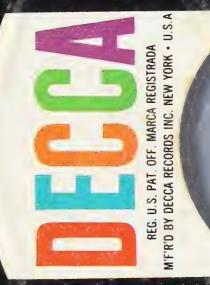
(Korscher)

REG. U.S. PAT. OFF. MARCA REGISTRADA
MYF'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A

CRAZY OTTO

RECORDED IN EUROPE BY DEUTSCHE GRAMMOPHON/POLYDOR (R) SERIES

PICCADILLY (Hans Wittstatt)



CRAZY OTTO

Instrumental RECORDED IN EUROPE BY DEUTSCHE GRAMMOPHON/POLYDOR (R) SERIES







(L. Reed-H. Ithier)

STEREO

Capitol.

Donna Music Co., Ltd.-ASCAP Intro. -: 08

Total -3:05

2744

(S45-X47029)

MIREILLE MATHIEU

A SUBSIDIARY OF CAPITOL INDUSTRIES INC USA



(The World We Knew)
(C. Aznavour-B. Kaempfert)

STEREO



W CAPITOL BELONG INC.

G.E.M.A.-ASCAP Roosevelt Music Co. Inc .- BMI Intro .-: 08 Total-2:33

2744

(S45-X47033)

MIREILLE MATHIEU

REGULS PAR OFF MARCA REGISTRADA - MFR'D BY DECCA RECORDS. INC. NEW YORK, U.S.

RECORD NO. 9-28279 (45-L 5745) (3:12) 45 RPM
RECORD

Piano Solo With Orchestra

IT'S SHADOW TIME (Sonny Burke-Paul Francis Webster)

LIBERACE

REGULATION WARCA RECUSTRABA - MER'D BY DECCA RECORDS. INC. NEW YORK, U.S.

9-28279 (45-L 5746)* (3:18)

UNBREAKABLE

45 RPM

Piano Solo With Orchestra

VELVET MOON
(Joseph Myrow)

LIBERACE



BEN LIGHT'S JUKE BOX FAVORITES

ALBUM CCF-330 F15852

(45-9767)

With Instru BENNY'S BOUNCE

HOLLY HOOD, CALLYONA 8en Light, Piano With Instrumental Accompaniment



BEN LIGHT'S JUKE BOX FAVORITES

ALBUM CCF-330 F15862

PART 6 (45-9765)

I GOT RHYTHM

The test of the te (Georga Gershwin-Ito Gershwin)

Ben Light, Piano
With Instrumental Accompaniment



STEREO 45 RPM



DEMONSTRATION NOT FOR SALE

> 8-50509 ZSS163886

® 1977 CBS Inc.

4:49

Publisher: Leeds Music Corp. Patchwork

Music (ASCAP)

ONE WAY TICKET TO PARADISE

-D. Loggins- Taken From The Epic Lp:

"ONE WAY TICKET TO PARADISE" PE 34713

DAVE LOGGINS

Produced by Brent Maher

W'ENLY MARCA REG.



MONO 45 RPM DEMONSTRATION NOT FOR SALE

> 8-50509 ZSP163885

1977 CBS Inc.

4:49

Publisher: Leeds Music Patchwork

Music (ASCAP)

ONE WAY TICKET TO PARADISE

-D. Loggins- Taken From The Epic Lp:

"ONE WAY TICKET TO PARADISE" PE 34713

DAVE LOGGINS

Produced by Brent Maher

WITEPIC - MARCH REG

*STEREO

8075



PRUM.

Not For Sale

(From The LP

"Fast Fontaine"

\$0-17044)

Intro
3:33

© 1981 EMI

America Records, a division of Capitol Records, Inc.

(F Brown-J Herron) See Johnny Run Songs

(Admin Worldwide by The Bug Music Group)/Fontoones BMI

FAST FONTAINE

Produced by Paul A Rothchild

Produced by Paul A Rothchild

Singer/Associate Producer Bill Gazecki

The Reserved Division of Capitol Records, Inc.

Produced by Paul A Rothchild

Singer/Associate Producer Bill Gazecki

The Reserved Division of Capitol Records, Inc.

Produced by Paul Bill Gazecki

The Reserved Division of Capitol Records, Inc.

The Reserved Division of Capitol Records, Inc.

Produced by Paul A Rothchild

The Reserved Division of Capitol Records, Inc.

The Reserved Division of

*MONO **PROMO**

8075 PRO-9617



2CA VICTOR

47-6596 (G2PW-3783) Hanwin Music Corp., BMI

HIGH FIBELITY

OUT LAST NIGHT (R. Swain) RALPH FLANAGAN AND HIS ORCHESTRA 2:14 2:14 CORPORATION DE AMERICA

47-6596 (E4VW-4726) M. Witmark & Sons, ASCAP

HIGH FIDELITY

2:30

RADIO-CORRESTRA

2:30

RADIO-CORRESTRA

REPLICATION OF AMERICA CANDON OF AMERI

EPA.4214 SIDE (J2PH-0647)



Frankie Carle
and his Orchestre

CAVICTOR





45 EP EW ORTHOPHONIC HIGH FIDELITY

1-SOUTH AMERICAN WAY (from the Shubert prod.

Streets of Paris") (Al Dubin-Jimmy McHugh)

2-AMERICAN ROCK N ROLL

(Arr.: Alexander Avola)

(Arr.: Alexander Avola)
Frankie Carle
and this Orchestra



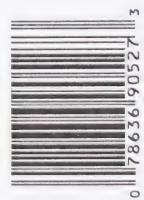
NASHVILLE

ARISTA

07863-**69052-7** (07863-69052-7-A)

From the Arista Nashville releases, *Thunder & Roses*, 07863-67000-2/4





PLEASE 3:29

Michael Dulaney/Jeffrey Steele/John Hobbs (ASCAP/BMI)

PAM TILLIS

Produced by Billy Joe Walker, Jr.

® BMG Entertainment. Made In USA. • 2001 BMG Entertainment ®Tmk(s) Registered Marca(s) Registrada(s)



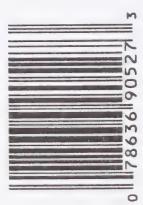
NASHVILLE

ARISTA

07863-**69052-7** (07863-69052-7-B)

From the Arista Nashville releases, *Thunder & Roses*, 07863-67000-2/4





THUNDER AND ROSES 3:38

Chris Lindsey/Aimee Mayo/Marv Green (BMI)

PAM TILLIS

Produced by Kenny Greenberg

® BMG Entertainment. Made In USA. • 2001 BMG Entertainment ®Tmk(s) Registered Marca(s) Registrada(s)



Vince Gill

My Kind Of Woman/

My Kind Of Man

With Patty Loveless

Produced by Tony Brown





A SIDE MCAS7 72107 N-1356

N-1356 **3:53**

© 1998 MCA Records Nashville Patty Loveless appears courtesy of Epic Records



A UNIVERSAL MUSIC COMPANY

1999 MCA Records Nashville

Vince Gill All Those Years

Produced by Tony Brown





B SIDE
MCAS7
72107
N-1337
3:57
P 1998 MCA
Records Nashville



A UNIVERSAL MUSIC COMPANY

© 1999 MCA Records Nashville

BNA 07863 65333-7 (07863 65333-7-A) Sea Acre Music/Famous Music Corp. (ASCAP) Careers-BMG Music Pub., Inc./Hamstein Cumberland Music/ Mike Curb Music/ Diamond Struck Music (BMI) Produced by James Stroud and Lorrie Morgan



3:33

ONE OF THOSE NIGHTS TONIGHT (EDIT)

(Susam Longacre/Rick Giles) From the BNA Records releases, "Shakin' Things Up", 07863-67499-2/4

Timk(s) ® Registered Marca(s) Registrada(s)

BNA 07863 65333-7 (07863 65333-7-B) Red Brazos Music, Inc. /It's Timeless(BMI)/ All Rights Reserved. Used By Permission. International Copyright Secured. Produced by James Stroud 2:53



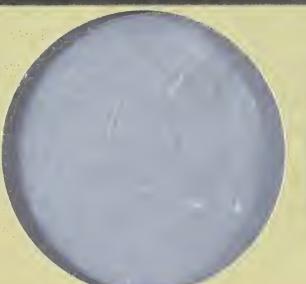
BY MY SIDE

Duet with John Randall (Constant Change) From the BNA Records releases, "Greater Need", 07863-66847-2/4

Trink(s) Registered Marca(s) Registrada(s)

BMG Music. Made in USA.

BNA 64581-7 (07863 64681-7-A) New Don Songs/New Hayes Music (ASCAP)/Irving Music, Inc. (BMI) Produced by James Stroud 3:15



9

GOOD AS I WAS TO YOU

(Don Schlitz/Billy Livsey) From the BNA Records releases, "GREATER NEED", 07863-66847-2/4



Trink(s) ® Registered Marca(s) Registrada(s)

BMG Music BMG Music. Made in USA.

BNA 64681-7 (07863 64681-7-B) PEERMusic LTD./ Pugwash Music, a division of Balmur Inc. (BMI) Produced by James Stroud 3:39





SHE WALKED BESIDE THE WAGON

(Lynn Gillespie Chater/Kerry Chater/Cyril Rawson)

From the BNA Records releases. "GREATER NEED", 07863-66847-2/4



Time BMG MUSIC

Registered Marca(s) Registrada(s)

BMG MUSIC Registrada(s) BMG Music. Made in USA.

DON'T TAKE HER SHE'S ALLIGOT

(Jerry Williams-Gary U.S. Bonds) From the Tracy Byrd album Big Love, MCAD-11485

> , MEA RECORDS

A SIDE MCAS7 55292 MC 49689



Jerry Williams Music (adm. by Bug)/Embassy Music Corp./ **Exellorec Music**

3:26 BMI

TRACY BYRD

PRODUCED BY TONY BROWN

P 1996 MCA Records, Inc.

P 1996 MCA Records, Inc.

P 1996 MCA Records, Inc.

P 1996 MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALK STORES.

I LOVE YOU, THAT'S ALL

(Chris Crawford-Tom Kimmel) From the Tracy Byrd album Big Love, MCAD-11485

> .MCA RECORDS

BSIDE MCAS7 55292 MC 49695



Harry Max Music Publishing/Chris Crawford Music/ Marada/Global/ Drala (adm. by Criterion Music Corp.)

3:26 BMI/ASCAP

TRACY BYRD

PRODUCED BY TONY BROWN

1 1996 MCA Records, Inc.

1 1996 MCA Records, Inc.

1 1996 MCA RECORDS INC. 70 UNIVERSAL PLAZA UNIVERS

BNA 64894-7 (07863 64894-7-B) Acuff-Rose Music, Inc. (BMI) Produced by **Buddy Cannon** and Norro Wilson 3:33





LONELY, NEEDIN' LOVIN'

(Kenny Chesney/Buddy Brock/Donny Kees) From the forthcoming BNA releases, "I WILL STAND", 07863-67498-2/4

Time (s) & Registered Marca(s) Registrada(s)

BMG Music. Made in USA.

BNA 64782-7 (07863 64782-7-A) Acuff-Rose Music, Inc. (BMI) Produced and Arranged by the Kentucky Headhunters 2:43



SINGIN' THE BLUES

(Melvin Endsley) From the forthcoming BNA releases, "Stompin' Grounds", 07863-67261-2/4

Tmk(s) ® Registered Marca(s) Registrada(s) BMG Music. Made in USA.

07863 64782-7 (07863 64782-7-B) Song Garden Music Publishing (ASCAP)/I.B. Headed Music (BMI)/ Mitchell Fox Music (ASCAP)/Mr. Erik Music (BMI)/Them Young Boys Music (ASCAP) Admi. by Bug Music Produced and Arranged by the Kentucky Headhunters

KENTUCKY WILDCAT

3:42 (Anthony Kenney, Doug Phelps, Greg Martin, Fred Young, Richard Young) From the forthcoming BNA releases, "Stompin' Grounds", 07863-67261-2/4

Trink(s) ® Registered Marca(s) Registrada(s) BMG Music. Made in USA.

Hallnote Music (BMI) (07822-13048-7SA)

P 1996 Arista

(07822-13048-7SA)

® 1996 Arista
Records, Inc.
Produced by
Keith Stegall

LITTLE BITTY
FROM THE ALBUM Everything I Love
(Tom T. Hall)

ALAN JACKSON

Unauthorized duplication is a violation of applicable laws.

ALAN JACKSON

Unit of BMG Entertainment, 6 West 57th Street. Heavilled.

Side A 07822-13048-7

Time: 2:38

NASHVILLE

WB Music Corp., Yee Haw Music (ASCAP) (07822-13048-7SB)



Side B 07822-13048-7 Time: 3:34

BNA 07863 64914-7 (07863 64914-7-A) **EMI Blackwood Music** Inc. (BMI) Sony/ATV Tunes LLC dba Cross Keys Publishing Co./ All Around Town Music (ASCAP) Starstruck Angel Music, Inc. (BMI) Produced by James Stroud and Lorrie Morgan

2:49



GO AWAY

(Stephony Smith/Cathy Majeski/Sunny Russ) From the forthcoming BNA releases, "Shakin' Things Up", 07863-67499-2/4



Timk(s) ® Registered Marca(s) Registraua(s)

BMG Music

BNA 64914-7 (07863 64914-7-B) Sony/ATV Songs LLC dba Tree Publishing Co.J. Johnny Beinstock Music (BMI) Produced by James Stroud and Lorrie Morgan

3:52





I'VE ENJOYED AS MUCH OF THIS **ASICAN STAND**

(Bill Anderson/Jeannie Seely) From the forthcoming BNA releases, "Shakin' Things Up", 07863-67499-2/4

TIME MORGAN

TIME STATE TO THE MORGAN

TIME STATE TO THE STATE OF THE BMG Music. Made in USA.



A SIDE DRNS7 55103 MC 45343



Bro 'N Sis Music Inc./ Keith Sykes Music 3:33 BMI

From the DECCA album Wing:



B SIDE **DRNS7** 55103 MC 45350



EMI April Music Inc. ANR Sonos of Jasper 3:00 ASCAP/BIN

From the DECCA album

BLAME IT ON TEXAS

(Ronnie Rogers-Mark Wright)
From The MCA Album, MCA-10032 "Too Cold At Home"

> RECORDS

A SIDE MCAS7-54053 MC 35076R

(Remix)

Maypop Music (A Division of Wild Country, Inc.)/EMI Blackwood Music Inc./ Wrightchild Music, Inc. 2:49 BMI

MARK CHESNUTT

PRODUCED BY MARK WRIGHT FOR SBK

P 1991 MCA

Records, Inc.

**MCA RECORDS. INC.. 70 UNIVERSAL PLAZA. UNIVERSAL CALLY STANDARD.

**BY MCA RECORDS. INC.. 70 UNIVERSAL PLAZA. UNIVER

DANGER AT MY DOOR
(Mark Wright)
From the MCA Album, MCA-10032,
"Too Cold At Home"

RECORDS

B SIDE MCAS7-54053 MC 32720



MARK CHESNUTT

PRODUCED BY MARK WRIGHT FOR SBK

Produced By Mark W



COLUMBIA

(B) "Columbia," Marcas Reg.

STEREO 3:48



45 RPM **38-73455 ZSS 73455A** ® 1990 CBS

P 1990 CBS Records Inc.



MARIAH CAREY

LOVE TAKES TIME

-M. Carey- B. Margulies- Taken From The Columbia Release: "MARIAH CAREY" 45202/Executive Producer: Tommy Mottola/Produced and arranged by Walter Afanasieff Engineered and mixed by Dana Jon Chappelle Mastered by Howie Weinberg at Masterdisk, NYC



COLUMBIA

® "Columbia "Marcas Reg.

STEREO 4:05



45 RPM 38-73455 ZSS 73455B ® 1990 CBS Records Inc.



MARIAH CAREY

SENT FROM UP ABOVE

-M. Carey- R. Lawrence- Taken From The Columbia Release:
"MARIAH CAREY" 45202/Executive Producer: Tommy
Mottola/Produced and arranged by Rhett Lawrence
Engineered by Patrick Dillett/Mixed by Larry
Alexander/Mastered by Bob Ludwig
at Masterdisk, NYC

Standust Records

Side A

Time 3:47

STEREO **URC 7502** (URC 7502 A) Time 3:47

Standust Records

Side B

STEREO **URC 7502** (URC 7502 B) Tirne 3:02

MAGIC
(Payton, Lyail)
PILOT

PILOT

White Post Office Willows Post







E PAN STONOCASTUME PROMISITED. PAINTED IN U.S.A. 45 APM 314 568 066-7 SIDE 2 Time: 3:53

Jam 'N' Bread Music admin. by Heavy Harmony Music (ASCAP)

N YOUR DREAMS
ANT. Hanson/Z, Hanson/
HANSON
Produced by Stephen Lironi
Mixed by Tom Lord-Alge
Troin the Mercury CU & Cassette
WODLE OF NOWHERE 314 534 61520 1897 Mercury Records

MMA402 GEZINONLINING

THE TON

Big Life Music (PRS) (AS-2024-SA) @ 1989, 1990 Original Sound Recording owned by BMG Eurodisc Ltd.

AS-2024 Time: 4:32 PRODUCED AND MIXED BY DEVANEY/MORRIS STRING ARRANGEMENTS RECORDS

YOU CAN'T DENY IT

[L. Stansfield/I. Devaney/A. Morris] (From the album "AFFECTION")

Manufactured by Arista Records, Inc., 6 W, 57th St., N.Y., N.Y.

WB Music Corp., Yee Haw Music (ASCAP)

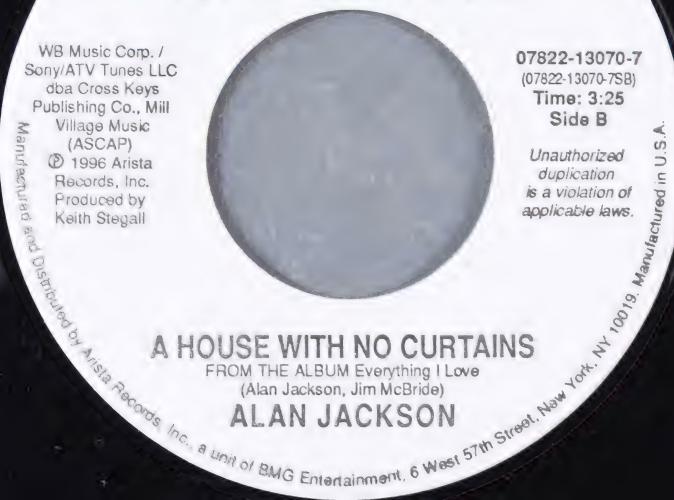


07822-13070-7 (07822-13070-7SA)

Time: 3:55

ASHVIL

WB Music Corp. / Sony/ATV Tunes LLC dba Cross Keys Publishing Co., Mill



07822-13070-7 (07822-13070-7SB) Time: 3:25 Side B



Berry Hill Songs—Buzz Cason—BMI ASCAP Produced by Don Lewis



R-2009A

Time 2:16

Relco Is A

Division of

Caprice Records

WITHOUT

(Skip Rogers-Buzz Cason)

LAVERN GRAHAM

P. O. Box 40346, Nashville, Tenn. 37704



Azalea Music ASCAP Produced by Don Lewis



R-2009B

Time 3:02

Relco Is A Division of Caprice Records

WHEN LOVE IS GONE

(Marcelle Rogers)

LAVERN GRAHAM

6. 0. 80x 40346, Nashville, Tenn. 37204

SIDE A Sound Corp Music (ASCAP) Produced by Roger Leblanc





ALWAYS ROOM FOR ONE MORE LOVER
(Dawn Baker)

DEE MARPLE

Records, 907 Main 51

SIDE B.

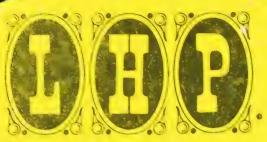
Sound Corp Music (ASCAP) Produced by Roger Leblanc





WE ALL LOVE AMERICA
(Randy Collier)

Confice Records, 907 Main St., Nashville, Tonic



RECORDS

P.O. Box 24212 shville, Tenn. 37203

STEREO SIDE 1 Time 2:30 LHP 7858

Produced by L. Haley Janlynn Pub. ASCAP UR 1295A

TURN AROUND"

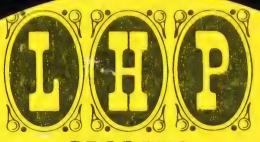
(A. Wilson - L. Haley)

LIN HALEY

P1979 LHP Records

Tennessee 31003

P.O. Box 24212 - Nashville



RECORDS

P.O. Box 24212 Nashville, Tenn. 37203

STEREO SIDE 2 Time 2:40 LHP 7858

Produced by L. Haley Janlynn Pub. **ASCAP UR 1295B**

"A FOOL SUCH AS I"
(Bill Trader)
LIN HALEY

P1979 LHP Records

P.O. Box 24212 - Nashville.

(mullate

P 1980 Invitation Records Published by: Court of Kings Music ASCAP



IRDA 590 A Produced by: Judy Wren Time 2:17

Promo Copy

THEY'LL SLIP OFF EASY
(Judy Wren/Arpil Wyatt)

JUDY WREN

City Square, Hendler sonville.

andlate

P 1980 Invitation Records Published by: Hall Clement **ASCAP**



IRDA 590 B Produced by: Judy Wren Time 2:29

Promo Copy

PERFECT LOVE
(Terry Skinner/Jerry Wallace/Kenneth Bell)
JUDY WREN

City Square, Hendler's on Ville. PERFECT LOVE



(pub. by WDS.) all rights reserved produced and arranged by Wesley Swearingen P (ASCAP) 1990





ARK 1339-LIH

Loving What Im Living

7AKARCORDS · ROUTE 9 · CUMMING GA.30130







PROMOTIONAL RECORD

Robbins Music Corp. ASCAP-2:54 F3120

Vocal Group with Orchestra (45-13706)

Sammy Cahn-Nicholas Brodszky) From MGM's "Love Me Or Leave Me" LES BAXTER His Chorus and Orchestra No. U. S. A. NOT FOR SALE. RESTRICTED TO PROPOSITION OF THE PRO

PROMO. CORD

Joy Music, Inc. ASCAP-2:30 F3120

Featuring The Notables (45-12147)

WAKE THE TOWN AND TELL THE PEOPLE TOWN Gallop)

LES BAXTER

His Chorus and Orchestra

His Chorus and Orchestra

RESTRICTED TO PROPRIED TO

KAPP

Chappell & Co. inc. ASCAF

K-317X 2 43 NOT FOR SALE

THE BELLS OF ST. MARY'S

(Furber-Adams)

JANE MORGAN

**NUFACTURED BY and THE RAY CHARLES SINGERS

with Orchestra Directed by

RAPP RECORDS. INC.



Gunston Music Co. ASCAP

K-317X 3:15 **NOT FOR SALE**

THE BALLAD OF LADY JANE MY LOVE DOESN'T LOVE ME AT ALL
(Irving Gordon)

JANE MORGAN
with Orchestra Directed by
Nick Perito

K-4289

BY KAPP RECORDS MY LOVE DOESN'T LOVE ME AT ALL



His Orchestra & Chorus

Suggested Side

4-44932 JZSS 150897

2:33

Publisher:
M. Witmark
& Sons
(ASCAP)

THEME FROM "A SUMMER PLACE"

-M. Discant — M. Steiner-Arranged & Conducted by Percy Faith Produced by Jack Gold

PERGY FAITH, His Orchestra & Chorus

4-44932 JZSS 150896

2:55

Publisher: Marpet Music Corp. (ASCAP)

HELLO TOMORROW

Arranged & Conducted by Percy Faith
Produced by Jack Gold

WALDURF

RECORD CORP.

NEWARK

N. J.

123 B-X45

45 RPM

The Four Arigadiers with Enoch Light & His Orch.

The Brigadiers Quartet with Enoch Light & His Orch.

HEART BREAKING WALTZ

Betty Glenn with The Light Brigade

EDDEN RECORDS

Eastwick Music BM1 (E-325A) Mfgd. By Palda Record Co. Phila., Pa.

Bernie Wayne's
TROPICANA
BY
MONTY KELLY

And His Orchestra

325



DUCHESS MUSIC BMI (E-325B) Mfgd. By Palda Record Co. Phile., Pa.

Bernie Wayne's
LIFE IN NEW YORK
BY
MONTY KELLY

And His Orchestra
325







STARLINE

● 1983 Capitol Records, Inc.

STEREO

Foster Frees Music. Inc./Rehtakul

Veets/Decomposition Music/Boone's Tunes

BMI/ASCAP 3-25

X-6329

S98659A

Produced by David Foster for Foster Frees Music, Inc.

VARCA REG THE TUBES SHE'S A BEAUTY

(Lukather-Foster-Waybill)



@1983 Capitol Records, Inc.

Sic Doril In SCAP 3:35

CG 329

S98927A

Produced by David Foster for Foster Free Music, Inc.

MARCA REG - ALL P THE TUBES F MY TONGUE

(The Tubes-Snyder White)

M.G.H. DEVICE OF LION'S HEAD - REG. U. S. PAR. OFF.



Livingston and Evans Music Co. ASCAP-2:47

45 R.P.M.

K12655 58-XY-490

HEY, MADAME

(From the Broadway Prod. "Oh Captain") ROSEMARY CLOONEY and JOSE FERRER
Orchestra Under The Direction of Phil Moor
Comps.—Livingston-Evans
Arr.—Moore

Olvision Of LOEW'S INCORPORATED



star_line

GLEN CAMPBELL

January, 1977

STEREO

Warner-Tamerlane Publishing Corp./ Marsaint Music, Inc. BMI

Time-2:58

6260 S93475A

Produced by Gary Klein for The Entertain-ment Company

Conduct by Chan

SOUTHERN NIGHTS

(Allen Toussaint)

(P) 1977 Capitol Records, Inc.



Vocal With

RECORD NO.

Vocal With Chorus And Orchestra Directed By DICK JACOBS

9-6¹625

(2:05)

7

I PROMISE

(H. Barnett-T. Bennett-G. Thorn)

ALAN DALE



®

Publisher: Levine & Brown Music Co. (BMI) (45-16608-S)

STEREO ABC-12017

Time: 2:40 (Intro: :07)

PRODUCED BY RON CHANCEY

TELL(That Sweet Ole Lady Of Mine)*

(Irwin Levine/L. Russell Brown)

JOHNNY CARVER

@1974, ABC

Records, Inc.

TLANTIC



45 R.P.M.

PR 477

Pub., Editions Musicales

Colline, SACEM Time: 3 30

PROMOTION COPY NOT FOR SALE

VOCAL ST PR-43593 SP STEREO

INNOCENT EYES

(Michel Berger & Douglas Brayfield)

MICHEL BERGER

TO WAHNER , MANIME AT LINE ! HAPPY IT Proud "DREM.

"DREM.

"P 1982 Wea Inter"April 1982 Wea Inter-Produced by Michel Berger and Phillippe Rault

From Atlantic LP 80029 -"DREAMS IN STONE"

1982 Wea International Inc.







PROMOTIONAL RECORD

71905 YW21915 G. Schirmer, Inc. (ASCAP) 1:57 HIGH FIDELITY .-

FromMERCURY's Album KING OF KINGS And 11 Other Great Movie Themes-MG-20640 Instrumental

MARIA
From "West Side Story"
(Leonard Bernstein-Stephen Sondheim)
CLEBANOFF
And His Orchestra

FOR SALE MERCURY RECORD



PROMOTIONAL RECORD

71905 Miller Music Corp. (ASCAP) 1:54 HIGH FIDELITY

FromMERCURY's Album KING OF KINGS And 11 Other Great Movie Themes-MG-20640 Instrumental

TENDER IS THE NIGHT

Theme From The 20th Century Fox release "Tender Is The Night"

(Sammy Fain & Paul Francis Webster)

CLEBANOFF

And His Orchestra

FOR SALE MERCURY RECORD



COLUMBIA

Dolumbia Marcas Fina

STEREO 3:26 Produced by

Richard Perry



45 RPM
Radio
Station Copy
4-45985
JZSS 158922
P 1973 CBS, Inc.
Publisher:
Blackwood
Music, Inc.
(BMI)

NOT FOR SALE

ANDY WILLIAMS AND NOELLE REMEMBER

-H. Nilsson-Strings Arranged by Gene Page Engineered by Bill Schnee



COLUMBIA

R College Marcie Reg

MONO 3:26 Produced by Richard Perry



45 RPM Radio Station Copy 4-45985

JZSP 158921

P 1973 CBS, Inc. Publisher: Blackwood Music, Inc. (BMI)

NOT FOR SALE

ANDY WILLIAMS AND NOELLE REMEMBER

-H. Nilsson-Strings Arranged by Gene Page Engineered by Bill Schnee

ANDY WILLIAMS

45 RPM



STEREO

4-45434

ZSS 154728

Intro: :11

3:12

A SONG FOR YOU

- L. Russell -Arranged by Ernie Freeman Produced by Dick Glasser

Produced by Dick Glasser

COLUMBIA- MARCAS REG PRINTED IN U.S.A.

ANDY WILLIAMS

45 RPM



STEREO

4-45434

ZSS 154729 Intro::10

4:41

YOU'VE GOT A FRIEND

- C. King -Arranged by Al Capps Produced by Dick Glasser Produced by Dick Glasser

COLUMBIA- MARCAS REG. PRINTED IN U.S.A.





MALE CHAUVINIST PIG

(Dan Dalton)

NOT FOR SALE

STEREO

P-3742 (\$45-90695) Bresnahan Music-BMI

Intro.-:08

3:18

Arranged & Produced by Dan Dalton

DAN DALTON & THE HUMMERS

ALL LANGE TO THE PARTY OF THE P

PROMOTION RECORD

IS FROM MISSOURI - Drake -



45RPM NOT FOR SALE



4-41321 JZSP 45484



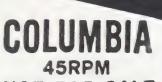


Arranged by Jimmy Carroll Conducted by MITCH MILLER
Grady Music Co. (ASCAP)
(2:06)

(2:06)

Calumbia Marcas Res. Made in U. S. A.

PROMOTION RECOPS
WE SAY GOODBYE - Stafford - Cahn - Weston -



NOT FOR SALE





with PAUL WESTON and his MUSIC FROM HOLLYWOOD Grady Music Co. (ASCAP)
(2:31) (2:31)

Caremore @ Maries Res. Hiele in V. S. A.







A Publisher:

Tree Publishing
Co., Inc. (BMI)/
Cross Keys
Pub. Co.
(ASCAP)

PROMOTIONAL COPY NOT FOR SALE

(45-29574-S)



STEREO AB-12362

Time: 2:59 (Intro. :16)

Produced By TOM COLLINS Strings Arranged By Archie P. Jordan

"TONIGHT"

(From the LP "Love's Ups and Downs") Rafe Van Hoy & Don Cook

BARBARA MANDRELL

®1977 ABC RECORDS, INC.



71217X45 YW15335 Rel. Oct. 15, 1957

HIGH FIDELITY

Vocal by BILLY ECKSTINE Leeds Music (ASCAP) 2:40

IF I CAN HELP SOMEBODY

(A. Bazel Androzzo)

BILLY ECKSTINE

With BOBBY TUCKER and

His Orchestra

His Orchestra

CORD CORPORATION.



71217X45 YW15622 Rel. Oct. 15, 1957

HIGH **FIDELITY**

Vocal by BILLY ECKSTINE

Remick Music (ASCAP) 2:18

BOULEVARD OF BROKEN DREAMS

(AI Dubin-Harry Warren)

BILLY ECKSTINE

With BOBBY TUCKER and

His Orchestra

His Orchestra

CORD CORPORATION. BOULEVARD OF BROKEN DREAMS
(Al Dubin-Harry Warren)

PROMOTION NOT FOR SALE



Produced by Larry Butler for Dial Productions Strings: Bill Justis

intro:

ANOTHER GOODBYE SONG (Martha Sharp - Larry Butler) Tree Pub. Co., Inc. - BMI © 1974 Warner Bros. Records Inc. **Records Inc.** **SUBSIDIARY AND LICENSEE OF WARNER ARDS.** **ARRER ARDS.**

PROMOTION NOT FOR SALE



Produced by Larry Butler for Dial Productions Strings: Bill Justis

(STN0428)S

ANOTHER GOODBYE SONG (Martha Sharp - Larry Butler) Tree Pub. Co., Inc. - BMI (P) 1974 Warner Bros. Records Inc. Records Inc.



Produced by Roy Dea and Tom T. Hall



MONO JH-11453 (PB-11453) PA-11453-C

NOT FOR SALE

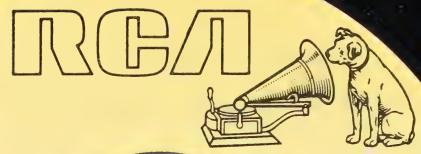
Hallnote Publications, BMI

2:52 Intro: 10 End: Cold

SON OF CLAYTON DELANEY (from the "Places I've Done Time" album, APL1-3018) (Tom T. Hall)

TOM T. HALL

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP --- MADE IN U.S.A. ® 1978 RCA RECORDS



Produced by Roy Dea and Tom T. Hall



STEREO JH-11453 (PB-11453) PB-11453-A NOT FOR SALE Hallnote Publications, BMI

2:52 Intro: 10 End: Cold

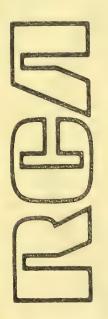
SON OF CLAYTON DELANEY (from the "Places I've Done Time" album, APL1-3018) (Tom T. Hall)

TOM T. HALL

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1978 RCA RECORDS

THE SHAW BROTHERS

Producer: Milton Okun







APB0-0235-A
NOT
FOR SALE

Cherry Lane Music Co., ASCAP 2:53 Intro:00 End: Cold

FOLLOW ME (John Denver)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. • P 1974 RCA RECORDS

THE SHAW BROTHERS

Producer: Milton Okun





STEREO DJB0-0235 (APB0-0235)

APB0-0235-B

NOT FOR SALE

Cherry Lane Music Co. and Ennes Prod. Ltd., ASCAP

3:20

Intro:12 End: Fade

MAMA EARTH AND PAPA SKY (Taro Meyer)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • P 1974 RCA RECORDS

JIM ED BROWN AND HELEN CORNELIUS

Produced by Bob Ferguson





I DON'T WANT TO HAVE TO MARRY YOU

(Fred Imus-Phil Sweet)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. ® 1976 RCA RECORDS

MONO JH-10711 (PB-10711) PA-10711-C

NOT FOR SALE

Blackwood Music Inc./ Imusic Inc., BMI

3:03 Intro:12 End: Cold

JIM ED BROWN AND HELEN CORNELIUS

Produced by Bob Ferguson





I DON'T WANT TO HAVE TO MARRY YOU

(Fred Imus-Phil Sweet)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s) RCA CORP.—MADE IN U.S.A. @ 1976 RCA RECORDS

STEREO JH-10711 (PB-10711) PB-10711-A

NOT FOR SALE

Blackwood Music Inc./ Imusic Inc., BMI

3:03 Intro:12 End: Cold

SJASXV RECORDS

Eastwick Music (BMI) (E-351-A) Mfgd. By Palda Record Co. Phila., Pa.

CUBAMBA

(Bernie Wayne)
MONTY KELLY
And His Orchestra
351

6118XV

RECORDS

Meadows Music (ASCAP) (E-351-B) Mfgd. By Palda Record Co. Phila., Pa.

CROSS WINDS

(Martini-Tepper)
MONTY KELLY
And His Orchestra
351



Phone Booth Records

BMI

Best Buddies Music Phone Booth Music .STEREO

A-0026

Time: 3:57

Intro: 0:10

(If The Door Doesn't Open)

KICK IT IN

HAVEN

Produced by Haven, Barb Hein, and Al Johnson

R&D RECORDS

45 RPM

Froduced by R&D Productions 3722 Dana Bakersfield, CA 93306 TIME: 3:22



RD-00001-A STEREO

North Creek Music, BMI

I'D DO IT IN A HEARTBEAT

(Bob Ham - Jerry Duncan)

RICK FLETCHER

R&D RECORDS

45 RPM

Produced by R&D Productions 3722 Dana Bakersfield, CA 93306 TIME: 2:56



Tree Publishing, BMI/Cross Keys Publishing, ASCAP

RENO & ME

(Kevin Welch - John Hadley)

RICK FLETCHER

WHEN YOUR GOOD LOVE **WAS MINE**

(J. Foster-B. Rice)





MMI-1012A

Time 3:21 roduced By

Johnny Morris

Jack & Bill Music Co. **ASCAP** A Div. of

T. B. Harms Co.

107 Music City Circle Nashville, Tenn. 37214

MARIE OWENS SIMPLE

I'LL BE IN HIS ARMS TONIGHT

(Terry Skinner-J.L. Wallace)





MMI-1012B

Time 2:49
Produced By
Johnny Morris

Widjet Music BMI Narvel The Marvel BMI

107 Music City Circle Nashville, Tenn. 37214

MARIE OWENS

THUNDER RECORDS

45 RPM STEREO 4:12



TH101 A
© 1983
ABADDON
MUSIC
ASCAP

WARM MAGIC
(T. Bark)
TOM BARK
R & B PRODUCTIONS

THUNDER RECORDS

45 RPM STEREO 3:43



TH101 B
© 1983
CRUCIBLE
MUSIC
BMI

SWEET SOMEBODY YOU

(K. Raine)

TOM BARK
R & B PRODUCTIONS



PW-005 U-14209

Shirl-Ray Music

Co. BMI

Producer: Charles

Ammerman

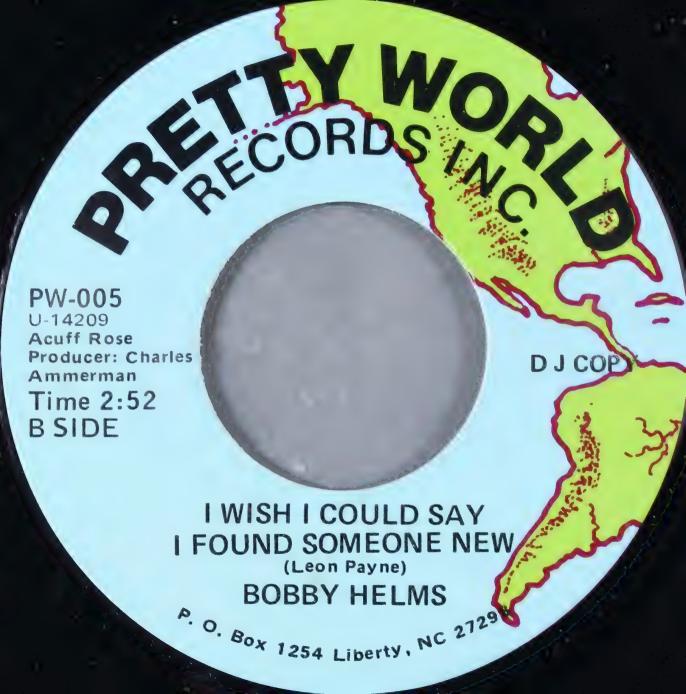
Time 2:20

A SIDE

I FEEL YOU,
I LOVE YOU SO MUCH
(Ray Buzzio)

BOBBY HELMS

P. O. 80 x 1254 Liberty, NC 27298



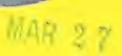




WIG-SM-901 (GS-85)

Time 2:41 P 1979 Sand Mountain Records

DJCOPY



WINE ON MY MIND

(Corky Sauls -Shirley Sauls)

CORKY SAULS

CORKY SAULS

South Ave. South Ave.



Gene Kennedy Carlisle Pub. Co. Inc. ASCAF

STEREO





CORDONI RECORDS

JCS 106 STEREO



SIDE ONE

Fime: 2:32 Produced by John Cordon

TOY TRUMPET

(Scott, Pollack, Michell:
Advanced Music Corp., ASCAP)
(OUN CORP.ON)

JOHN CORDONI and his BIG BAND

P 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

JCS 106 · STEREO



SIDE TWO

Time: 3:12 Produced by John Cordoni

ESE FOOLISH THINGS

(Link, Strackey, Maschewitz; Bourne Co., ASCAP) CORDONI and his BIG BAND

@ 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

JCS 105 STEREO



SIDE ONE

Time: 3:15 Produced by John Cordoni



WOODCHOPPERS BALL

(Herman, Bishop) MCA Music, ASCAP)

JOHN CORDONI and his BIG BAND

JCS 105 STEREO



SIDE TWO

Time: 2:47 Produced by John Cordoni

PENTHOUSE SERENADE

(Jason, Burton: Consul Music Corp., ASCAP)

10HN CORDONI and his BIG BAND

P 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123

JCS 103 STEREO



SIDE ONE

Time: 3:04 Produced by John Cordon

ORGAN GRINDERS SWING

(Hudson; Mills Music, ASCAP)

JOHN CORDONI and his BIG BAND

JCS 103 STEREO



SIDE TWO

Time: 2:50 Produced by John Cordoni

GOLDEN GATE WALTZ

(Cordoni; Cordoni Music, ASCAP)

JOHN CORDONI and his BIG BAND

 @ 1982 Cordoni Records 2954 Laguna Street S.F., CA 94123



Sony Tree Publishing Co., Inc., Buffalo Prairie Songs. Showbilly Music, Don Cook Music (BMI) (07822-12831-7-SA) @ 1994, 1995 Arista Records, Inc.

07822-Timo: 3:57 PRODUCED BY SCOTT HENDRICKS AND DON COOK

YOU'RE GONNA MISS ME WHEN I'M GONE

(K. Brooks, N. Dunit, D. Gook) (From the album 'Waitin' On Sundown')

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y.

Sony Tree Publishing Co., Inc., Showbilly Music, Buffalo Prairie Songs, Don Cook Music (BMI) (07822-12831-7-SB) © 1994, 1995 Arista Records, Itu.

07822-Timo: 3343 SCOTT HENDRICKS AND DON COOK

IF THAT'S THE WAY YOU WANT IT

(R. Dunn; (Brook), (), Gook) (From the album 'Waitin' On Sundown')

Manufactured by Arista Records, Inc., 6 W. 57th St., N.Y., N.Y.

34 78638 ZSS 78638A

® 1997 Sony Music Entertainment Inc. 3:50

45 RPM STEREO NASHVILLE

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.

& Joe Diffie/Available on the Epic Cassette/CD:

PARCH IS A TRADEMARK OF CUS INC. MARCH

Chica Contraction of the Contrac

34 78638 zss 78638B

P 1997 Sony Music Entertainment Inc. 3:37

45 RPM STEREO NASHVILLE

WAPSING As now inserved fundamentally dubbs served as adjusted of the leaders and



TENDENATION OF CRE INC.

Trisha Yearwood Real Live Woman

(Bobbie Cryner)

Produced by Garth Fundis and Trisha Yearwood



A SIDE 0881721467

NSV1055700 3:53

1999 MCA
 Nashville,

a division of UMG Recordings, Inc.

© 1999 Cryner Way To The Bank (Adm. by Child Bride Music)/Child Bride Music (SESAC)



A UNIVERSAL MUSIC COMPANY

© 1999 MCA Records Nashville

Trisha Yearwood I'm Still Alive

(Al Anderson/Matraca Berg)

Produced by Garth Fundis and Trisha Yearwood





B SIDE
0881721467
NSV 1055711
4:01

© 1999 MCA
Nashville,
a division of UMG

Recordings, Inc.

1999 Mighty Nice
Music/AlAndersongs/(adm.
by Bluewater Music
Corp.)/Songs of Universal,
Inc./Hannaberg
Music (BMI)



A UNIVERSAL MUSIC COMPANY

© 1999 MCA Records Nashville



RCA RECORDS LABEL

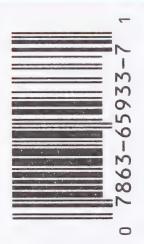
RCA O7863 65933-7 (07863 65933-7-A) Sony / ATV LLC dba Tree Publishing Co. (BMI) / Buzz

Cason Publications, Inc. (administered by Southern Writers Group USA) (ASCAP)

Produced By Martina McBride and Paul Worley

5:13





LOVE'S THE ONLY HOUSE

(Tom Douglas / Buzz Cason) From the RCA Records releases, "Emotion", (07863-67824-2/4)

MARTINA MCBRIDE Electric

Pagistered Marca(s) Registrada(s) General Electric

Marca(s) Registrada(s) Music MARTINA MCBRIDE Election And Arca(s) Registrada(s) General In USA. Except BMG Logo ® BMG MUSIC.



RCA RECORDS LABEL

RCA 07863 65933-7 (07863 65933-7-B)

Sony / ATV Tunes LLC dba Cross Keys Publishing Co. (ASCAP) / Encore Entertainment L.L.C. dba Scott and Soda Music (ASCAP) / Bud Dog Music, Inc./ Follazoo Music (ASCAP) (All rights o/b/o Follazoo Music administered by Bud Dog Music, Inc.)

> Produced By Martina McBride and Paul Worley 2:53



I LOVE YOU

(Tammy Hyler / Adrienne Follesé / Keith Follesé) From the RCA Records releases, "Emotion", (07863-67824-2/4)

MARTINA MCBRIDE Electric Ompany, USA Except Parallel Music. Made In SA Except Parallel Music. Company, USA. Except BMG Logo ® BMG MUSIC. Nade In

SHE'S GOT A MAN ON HER MIND

(Curtis Wright-Billy Spencer) From the MCA album, MCAC-10335, "Even Now"

. MACA RECORDS

A SIDE MCAS7-54186 MC 36081

David n' Will Music/WB Music/ **WB Music** Corp./Two Sons Music 2:58 **ASCAP**

CONWAY TWITTY

CONWAY TWITTY
PRODUCED BY CONWAY TWITTY
AND DEE HENRY FOR
TWITTY BIRD PRODUCTIONS, INC.

© 1991 MCA
Records, Inc.

Records, Inc.

**Records, I

YOU PUT IT THERE

(Donny Kees-Jimmy Jay-Richard Ross) From the MCA album, MCAC-10335, "Even Now"

> RECORDS

B SIDE MCAS7-54186 MC 36085

Acuff-Rose Music, Inc./ BMG Songs, Inc. 2:50 BMI/ASCAP

CONWAY TWITTY

TWITTY BIRD PRODUCTIONS, INC.

© 1991 MCA
Records, Inc.



RCA RECORDS LABEL

07863 **69019-7** (07863 69019-7-A)

Original version from the RCA Nashville releases, "When It All Goes South". 07863-69337-2/4

> Produced By Don Cook and Alabama 3:08





WHEN IT ALL GOES SOUTH

(John Jarvis/Rick Carnes/Janis Carnes) (ASCAP)

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On Dany, USA, Except BMG Loss TMG Music Made In USA. Company, USA, Except BMG Logo ® BMG Music Made In USA.



RCA RECORDS LABEL

RCA RCA 07863 **69019-7** (07863 69019-7-B)

From the RCA Nashville releases "Feels So Right", AHL1/AHK1/PCD1-3930

> Produced by Harold Shedd. Larry McBride and Alabama 3:35







ALABAMA

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Registered Marca(s) Registrada(s) General Electric

Made In USA.

Except BMG Local Music Made In USA. Company, USA. Except BMG Logo ® BMG Music. Made In



D7-73080 SIDE 1 45 RPM

Time: 4:29
Pub.: © 1995 Sony/ATV
Tunes LLC (ASCAP)/Blue
Sky Rider Songs (BMI) All
rights administered by
Irving Music, Inc. (BMI) on
behalf of Blue Sky Rider
Songs for the world.





TIM McGRAW "Please Remember Me"

(Rodney Crowell, Will Jennings)
Produced by Byron Gallimore, James Stroud and
Tim McGraw

(**)1999 Curb Records, Inc.
All Rights Reserved



D7-73080 SIDE 2 45 RPM

Time: 3:33
Pub.: © 1997 CurbMagnatune Music
(SESAC)/Family Style
Publishing/Glacier Park Music,
a div. of Moraine Music Group
(SESAC)/Malaco Music
(BMI)/EMI Blackwood Music
Inc./Phil This Music (BMI) (All
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by EMI Blackwood Music Inc.)





TIM McGRAW "For A Little While"

(Steve Mandile, Jerry Vandiver, Phil Vassar)
Produced by Byron Gallimore, James Stroud and
Tim McGraw

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D7-73088 SIDE 1 45 RPM Time: 3:07

Pub.: Forster Music Publisher, Inc. (ASCAP)



EDDY ARNOLD "CATTLE CALL" (with LeAnn Rimes)

(Tex Owens)
Produced by Wilbur C. Rimes, Chuck Howard and Mike Curb
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D7-73088 SIDE 2 45 RPM Time: 2:26

Pub.: Adams Vee & Abbott, Inc. (BMI)



EDDY ARNOLD "I WALK ALONE"

(Herbert W. Wilson)
Produced by Chuck Howard

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JEFF FOXWORTHY WITH SPECIAL GUEST ALAN JACKSON

PRODUCED BY SCOTT ROUSE

7-17648-A 3:24

(Single Version)





Max Lafts Publishing-Snabloo Music/Songs of PolyGram International, Inc Virgin Timber Music BMI

REDNECK GAMES

(Jeff Foxworthy/Scott Rouse/Ronny Scaife)

@1996 Warner Bros. Records Inc.

JEFF FOXWORTHY PRODUCED BY DOUG GRAU

7-17648-B 3:21

(Album Version)



Max Laffs Publishing BMI



From the Warner Bros. album GAMLS REDNECKS PLAY (4/2-45856)

NASA & Alabama & Fishing Shows

(Jeff Foxworthy)

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PULSATORS

Sketaloomie Productions • Contact: 707-762-3654

3. I've Got A Feeling 4. Same Old, Same Old

1. E.O.C. 2. Heart of Reaction



Produced by Moira Marquis and the Pulsators Engineered by Moira Marquis Second Eng. Shawn Morris Recorded and mixed at Prarie Sun Studios

Johnny Campbell Drums & Vocals John "Schu" Schuster Guitar & Vocals

Ian McKenzie Guitar

Mick Whittington Bass & Vocals Willie McRiff Sax & Vocals

Special Guests:
Stu Blank, Piano on E.O.C.
Dave Carlson, Guitar on I've Got A Feeling
Thanks and cheers to: Scott Gilroy, Mooka, Jeff Sloan,
George Silvers, The Hapster and the Pulsettes.





VAN CLIBURN

RACHMANINOFF:
Rhapsody on a Theme of Paganini
LISZT: Concerto No. 2
THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY

RC/1 R8S-1199

Stereo 8
RED SEAL

R8S-1199

VAN CLIBURN ORMANDY/THE PHILADELPHIA ORCHESTRA

Programs

Rachmaninoff

- Rhapsody on a Theme of Paganini, Op. 43 (Part 1)
- Rhapsody on a Theme of Paganini, Op. 43 (Conclusion)
- 3 Liszt
 Concerto No. 2 in A (Part 1)
- Concerto No. 2 in A (Conclusion)
- Schumann-Liszt
 Widmung (Dedication)

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Stereo 8



SHIRLEY BASSEY
VIKKI CARR
NADIA CHRISTEN
PETULA CLARK
JULIE LONDON
GLORIA LYNNE
SUE RANEY



LBERTHABBIE

VOICES ON THE MOVE

PART I/"THE GIRLS"

PROGRAM 1
SHIRLEY BASSEY
Medley: Goin' Out Of My
Head/You Go To My Head
VIKKI CARR
Your Heart Is Free Just
Like The Wind
NADIA CHRISTEN
Take Me Back

PROGRAM 2
SHIRLEY BASSEY
Softly As I Leave You
VIKKI CARR
Lazy Day
PETULA CLARK
As Time Goes By

PROGRAM 3
NADIA CHRISTEN
Take It Easy
JULIE LONDON
I Left My Heart In
San Francisco
SUE RANEY
Live For Life (Vivre
Pour Vivre)

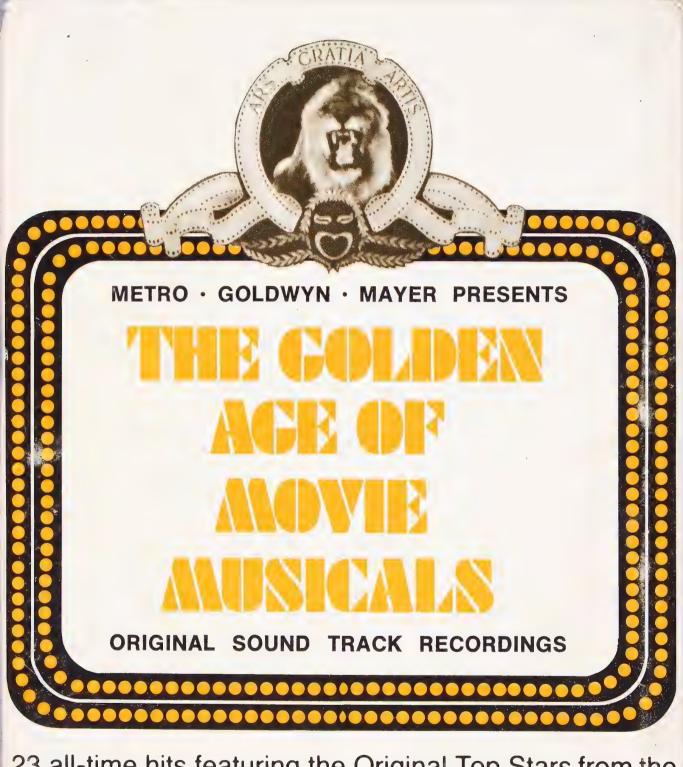
PROGRAM 4
JULIE LONDON
Call Me Irresponsible
GLORIA LYNNE
Fly Me To The Moon
(In Other Words)
SUE RANEY
Groovin'

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A Club exclusive double-play cartridge

THE GOLDEN AGE OF MOVIE MUSICALS

PROGRAM 1

OVERTURE — from "Gigi" — Instrumental

THERE'S NO BUSINESS LIKE SHOW BUSINESS — from "Annie Get Your Gun" Betty Hutton, Howard Keel, Keenan Wynn and Louis Calhern

(Dear Mr. Gable) YOU MADE ME LOVE YOU — from "Broadway Melody of 1938" Judy Garland

BY MYSELF — from "The Band Wagon" Fred Astaire

HI-LILI, HI-LO—from "Lili" Leslie Caron and Mel Ferrer

> 'S WONDERFUL — from "An American In Paris" Gene Kelly, Georges Guetary

PROGRAM 2

THE TROLLEY SONG — from "Meet Me In St. Louis" Judy Garland

STRANGER IN PARADISE—from "Kismet" Vic Damone and Ann Blyth

A COUPLE OF SWELLS—from "Easter Parade" Judy Garland and Fred Astaire

CAN'T HELP LOVIN' DAT MAN from "Showboat" Ava Gardner

SMOKE GETS IN YOUR EYES from "Lovely To Look At" Kathryn Grayson

PROGRAM 3

THE BEST THINGS IN LIFE ARE FREE - from "Good News" June Allyson and Peter Lawford ABA DABA HONEYMOON — from "Two Weeks With Love" Debbie Reynolds and Carleton Carpenter ALMOST LIKE BEING IN LOVE -from "Brigadoon" Gene Kelly I'M A MOUNTIE WHO NEVER GOT HIS MAN -- from "Rose Marie" Bert Lahr NEVERTHELESS (I'm In Love With You) — from "Three Little Words" Fred Astaire, Red Skelton and Anita Ellis OVER THE RAINBOW --- from "The Wizard Of Oz" Judy Garland

PROGRAM 4

SINGIN' IN THE RAIN - from "Singin' In The Rain" Gene Kelly TOO DARN HOT - from "Kiss Me Kate" Ann Miller WHEN YOU'RE IN LOVE --- from "Seven Brides For Seven Brothers" Jane Powell and Howard Keel BABY IT'S COLD OUTSIDE --- from "Neptune's Daughter" Esther Williams and Ricardo Montalban HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE — from "Royal Wedding" Fred Astaire and Jane Powell I WISH I WERE IN LOVE AGAIN -from "Words and Music" Mickey Rooney and Judy Garland

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TBB 93890

Produced for MGM records by: Jesse Kaye

A&R Coordination by: Peter Kline

Recordings licensed from: MGM Record Corporation

About The Recordings: All selections are Original Soundtrack recordings (with the exception of "Can't Help Lovin" Dat Man" by Ava Gardner). The Overture from "Gigi" is in stereo. All other selections have been electronically re-recorded to simulate stereo.

Produced in Hollywood, California, U.S.A.

Printed in U.S.A.



PROGRAM 1

OVERTURE

THERE'S NO BUSINESS
LIKE SHOW BUSINESS

(Dear Mr. Gable) YOU MADE ME LOVE YOU

BY MYSELF

HI-LILI, HI LO

'S WONDERFUL

PROGRAM 3

THE BEST THINGS IN LIFE ARE FREE

ABA DABA HONEYMOON

ALMOST LIKE BEING IN LOVE

I'M A MOUNTIE

WHO NEVER GOT HIS MAN

NEVERTHELESS (I'M IN LOVE WITH YOU)

OVER THE RAINBOW

PROGRAM 2

THE TROLLEY SONG

STRANGER IN PARADISE

A COUPLE OF SWELLS

CAN'T HELP LOVIN' DAT MAN

SMOKE GETS IN YOUR EYES

PROGRAM 4

SINGIN' IN THE RAIN

TOO DARN HOT

WHEN YOU'RE IN LOVE

BABY IT'S COLD OUTSIDE

HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE

I WISH I WERE IN LOVE AGAIN



HEART

OF A

PRINCESS

Once upon a time on a far away island in the vast blue Pacific, an Asian princess named Waile'le lived in royal splendor. Her beauty was legendary throughout the islands and her compassion and generosity earned her the love and admiration of her people.

Waile'le's mother, the Queen, was quiet strict and expected much of her daughter. Her father, the King, was engaged with the affairs of the kingdom.. Sadly, Waile'le rarely saw him. As Princess, it was required that she attend the royal banquets, entertaining visiting dignitaries and honored guests. Princess Waile'le did this with diplomacy and grace and took great pleasure in these events. Attired in the finest silks and gemstones, her skin adorned with fragrant scented oils from exotic lands. Waile'le would sit serenely, attentive to every word and sesture offered.

In her charming company, delighted guests unraveled stories late into the night of strange cultures, exquisite art, and thrilling adventures of wondrous foreign lands.

Later... the lanterns and torches are burned low and flickering with the night breeze. The tinkling of guests, the last peels of laughter down distant corridors were long since heard. There is a solitary figure standing in the moon light as still as stone, gazing down from her balcony to the fresh water stream below. Princess Waile'le whispers..."Though the moon penetrates it and the wind ruffles it, not a trace of either remains. Who could know the feelings that stir my heart tonight. A singing bird fluttering in its splendid cage." Tears fall, one by one, shattering her reflection in the water below. Princess Waile'le sings her song. The Song of a Princess.

HOWARD JAMES STEVE DRAGON

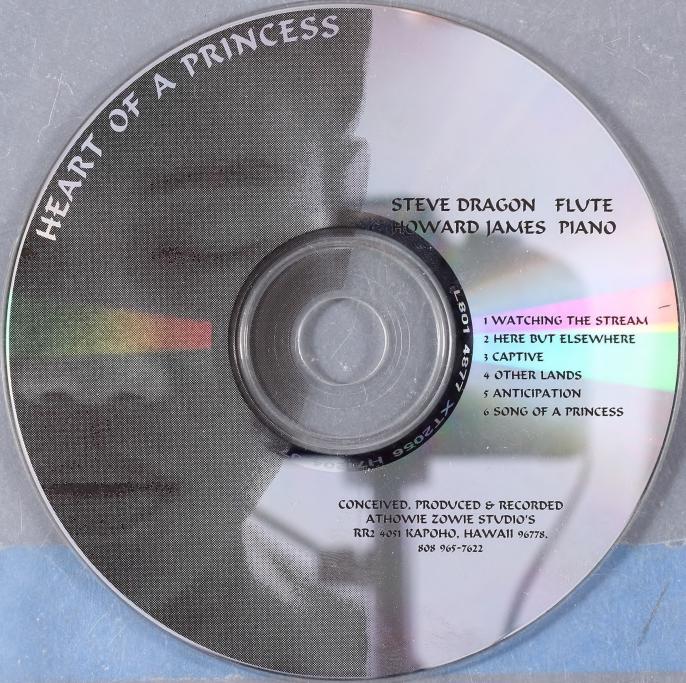
PIANO FLUTE

- 1 WATCHING THE STREAM
- 2 HERE BUT ELSEWHERE
- 3 CAPTIVE
- 4 OTHER LANDS
- 5 ANTICIPATION
- 6 SONG OF A PRINCESS

- 10 min.
 - 9 min.
 - 9 min.
 - 3 min.
 - 4 min.
- 23 min.

IT IS OUR SINCEREST WISH THAT YOU RECEIVE THIS EXPRESSION AS PURELY AS IT RECEIVED US. ALOHA

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HOWARD JAMES STEVE DRAGON

PIANO FLUTE

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HOWARD JAMES

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